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THE SONG OF THE LARK

BY JULES BRETON

The Fine Arts

A University Course
in

Sculpture
Painting
Architecture
and
Decoration

IN THEIR HISTORY
DEVELOPMENT *and* PRINCIPLES

EDITOR • IN • CHIEF

EDMUND BUCKLEY, A.M., Ph.D., University of Chicago

CONSULTING EDITORS

J. M. HOPPIN, D.D., Yale University

ALFRED V. CHURCHILL, A.M., Columbia University

Fully Illustrated

NATIONAL ART SOCIETY

Chicago

The Little Prince

by ANTOINE DE SAINT-EXUPÉRY

Illustrated by
J. M. W. COLEMAN

Translated by
KATHERINE T. BUSH

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INTRODUCTION.



BRIEF statement of the aims sought in this work will conduce to its best use. That aim is to furnish such comprehensive, systematic, and illustrated instruction on the fine arts, now in such demand, as will most nearly replace university teaching for those unable to secure it. Instruction worthy of the subject should be comprehensive, and a glance at the table of contents will show how the principles and history of both fine art and decorative design have in turn been treated.

Such instruction should also be systematic, and to that end the text has been arranged topically and chronologically into four main divisions treating architecture, sculpture, painting and decoration. Each chapter is sub-divided into as nearly equal portions as possible, each representing a daily lesson as indicated by numbers following the sub-titles.

The illustrations have been selected with great care, with the sole idea of supplementing the text, and the entire course will contain a collection of the World's masterpieces, the study of which will prove a constant source of pleasure and profit.

The contributors to this series are nearly all instructors in leading Universities and Art Institutes whose standing insures lessons of a university grade.

The reader is strongly recommended to study the work entire before attempting extended research in any single period, whether ancient or modern. The part is best seen in the light of the whole. More especially the instruction on the principles and development of art is indispensable to a proper understanding of the historic part found here or elsewhere.

This work is published with the belief that it will prove an inspiration to the student and art lover, and it is hoped will powerfully promote that appreciation of the beautiful which is one of the traits proper and peculiar to man.

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ART—PRACTICE, HISTORY, THEORY.
Drawn by Clara L. Powers, The Art Institute, Chicago.

The Technique and Principles of Visual Art.

BY

RUSSELL STURGIS, A.M., Ph.D.

AUTHOR AND EDITOR IN FINE ART, NEW YORK.

THE LANGUAGE OF ART.(1)

The language in which ideas are conveyed in prose and poetry is a language familiar to all persons of some education. When, therefore, the thought is more noble and inspiring in character, more imaginative in its origin, than usual and when the character of the expression changes to what we know as poetry (whether this be in verse or in measured and stately prose) the language still remains familiar. Even if, as frequently happens, some changes occur in it—such as the use of words not familiar in every-day writing or speech, or an order of words different from that used in conversation—such changes hardly tend to make this word-language unfamiliar. The loftiest poetry of Milton contains the same words, with but few exceptions either way, as the most narrow-minded, hard, technical, sectarian controversy of his time. He who understands the

language of the one will understand the language of the other. If the reader of Milton's poetry be not thoroughly in touch with it, this is not because he does not understand the language, but because he has not familiarized himself with the arrangement of thought peculiar to stately poetry.

If, however, the music of a great composer be in question, the matter is very different. It is not universally true that modern people of some education understand the language of music. And yet, as it is altogether common for even very ignorant people to sing over their work or to "whistle as they go for want of thought," it is evident that this language of music is commonly understood, up to a certain point. With the language of poetry every person of some education is familiar; he understands the whole of it, nor is there any poem of his own language which the ordinary reader is not competent to put into other words almost at sight. The thought may baffle him but the words

will not. With music, however, while the ordinarily well-educated hearer understands some of the phraseology, he is far from understanding it all, and in the instrumentation by a large orchestra of an important musical composition there are utterances which pass over the listener's head as if he had not heard them. It is not merely that the thoughts are somewhat beyond his scope, as they may be: it is also true that the language itself has not been and cannot be entirely seized by such a listener. The most delicate shades of musical thought are lost because the language in which they are

all other tools by which drawing, modeling and the like are done, immediately after their earliest childhood; and, secondly, because the comparatively small number who keep up their practice of drawing, have been so taught that the language of the graphic and plastic arts still remains to them, as it were, a dead language which they understand about as much as schoolboys understand Latin. That is to say, they have a general notion that there are ideas behind this half-understood language, and they are accustomed to get at these ideas, after a fashion, by translating them into their own vernacular. The schoolboy cannot be said to read Latin. He has learned what are the English equivalents or approximate equivalents of certain Latin words and phrases, the lexicon gives him others, and he translates the Latin into English, and then begins to understand the author's thought. So in the matter of painting, (let us take this art as being the one most familiar to the community) the visitor to a gallery hardly understands the language used by the painter, but he has been taught by the conversation of those about him and by what he has read to take certain forms, certain patches of color, certain



FUJIYAMA "THE PEERLESS MOUNTAIN."

conveyed is not wholly familiar to the hearer.

When the arts of design are under consideration, the difficulty of understanding the language is at once more easily perceived and far more general. By the arts of design are meant sculpture in all its varieties, drawing, coloring, engraving, the arrangement of ornament and ornamental treatment. The language in which these arts are embodied is even less generally understood than the language of music. The language in which a painter expresses his thoughts is understood by but very few of the persons who stand in front of his picture. This is because, in the first place, most persons abandon the pencil and

outlines as signifying things which are far more familiar to him in their verbal dress. A picture of a mountainous landscape he translates into the vernacular as "mountain range," or "range of mountains," or "mountainous country," or, perhaps, "Bernese Oberland," or, perhaps, "Fujiyama in Japan," and thereupon begins an unconscious translating of the whole scene into the terms of verbal or literary expression. After the first moment it is not the picture which he is studying nearly as much as his own recollections. The picture reminds him of impressions and associations of his own; but he does not read the picture. He is not accustomed to look at mountains as a painter looks at them. He knows little of those things which the

painter sees and enjoys in a mountain landscape. He knows, however, much of those historical and sentimental associations which the phrases quoted above bring to the mind of every reader, and his thought in front of the picture is in the direction of this literary, historical, patriotic, semi-religious, wholly sentimental impression. And this misunderstanding comes, let it be said once more, mainly from ignorance of the painter's language. The painter's language is closely fitted to the painter's thought. Centuries of tradition have made and in a sense perfected that language. Every one of our painters to-day paints differently from what he would have done had not Paul Veronese, had not Rembrandt, had not earlier men than they, lived and worked. But this language of the early or of the modern painter is so remote from the daily habits of man that it need surprise no one that ignorance of that language is the rule. Most of us, when we draw, do so by way of memorandum, with the idea of conveying to another a notion of that which words cannot express, as the shape of a field, the arrangement of the rooms in a house, or an apartment, or the like; but then, most of us do not draw at all; and moreover, such handling of the pencil as is here assumed has nothing whatever to do with the use of the artistic language to express the artistic thought. One may draw a good deal in certain ways without any suspicion of the fact that an artist's drawing is radically different in character from that to which he is accustomed.

Therefore it is that, in order to explain the meaning of fine art, and to set down hints as to the better understanding of it, it is necessary to describe the language of art itself, and to show what, in a general way, are its grammar and its rhetoric. And the first development or shape of fine art which we take up had better be that of pure form, merely because it is more simple, though in no respect less important or less lofty, than that other manifestation of it which we loosely call painting; and much less complex than any of the arts of which decoration is the sole purpose. Sculpture has to do with the solid; painting and all its modifications have to do with the flat;

and the language of fine art expressing itself upon the flat surface is much more complex than that of art expressing itself in the solid; while Architecture and all similar arts of adornment have structure also, and often a very elaborate—even a scientifically accurate—structure, upon which they depend.

THE SCULPTOR'S PREPARATORY WORK. (2)

When a sculptor of our own time wishes to make a memorandum of a finely formed limb, or of an interesting head which he sees; or to fix for future reference an interesting thought which he has had, he takes anything plastic—anything which he can mold into shape freely and which will keep its shape for awhile, and makes a model. Let us suppose that he goes among the Indians of the Northwest, or across the Canada line, the chances are that he will bring home from that region a number of heads of redmen and of frontiersmen, figures of their wolfish-looking dogs, of wolves and bears in their wild nature, and of mustangs; and that each of these figures and heads will have been modeled in wax at about one-twelfth and one-half respectively of the scale of life. The reader is requested to observe that the phrase *half life size* would be open to misunderstanding, for a head which is half as high as life will be also half as deep and half as wide horizontally, and in this way will be only one quarter of the size of the original head. These heads will have been modeled somewhat in this way: A lump of wax is held on the end of a stick a few inches long, and, with another little piece of stick hardly more carefully shaped into the form of a tool than the holder itself, and with his thumbs, the sculptor pushes, pulls, breaks off and sticks on again, incises deeply, heaps up into projecting masses, and generally manipulates his plastic material, until out of a shapeless mass a head is slowly evolved. The whole form of a man or a quadruped will be modeled in the same way, except that it is set up on a bit of board which serves as

its base. In each case the sculptor is making a sketch from life. The artistic thought involved in this is not more profound than that he sees very quickly the more essential characteristics of the head which attracts him. A person having all his gift and his knowledge of accurate modeling, but not having his artistic insight—if we can imagine such a person—might produce a copy of the living head which to many people would seem more accurately truthful as a piece of portraiture than the model made by a very great sculptor indeed; but there the hasty spectator would be ill advised. Resemblance is of two kinds which, of course, pass into one another by insensible gradations. There is the resemblance of caricature, in which if a man has a peculiar setting on of the nose to the brows it will be seized and the subject himself may be surprised when he notes that to this clever caricaturist his head appeared of this peculiar form. There is the good, familiar, photograph-like resemblance; and there is many a poor and feeble artist who has a gift at catching this sort of likeness, and who makes money thereby. But the work of the more profound observer and the more powerful master of expression will betray an insight into the essential characteristics of the head which will be altogether a surprise to those persons who are capable of perceiving it. In other words, an artist of great ability can express in a few minutes' modeling more of the vital characteristics of the head than his inferior could express in a day's work.

What are those vital characteristics? That is, of course, a question which will receive a different answer each time. The gradations of surface in the human head are so subtle that as a mere subject for plastic art it is the finest thing we know. Moreover, as these gradations express to every one of us, rightly or wrongly, something about the character of the person—as we all believe more or less in physiognomy, and fancy that we can read character—so the intelligent study of the head goes beyond the mere rendering of exactly the gradations of surface which are visible and even in a sense tangible. The sculptor we have imagined as modeling an Indian head may not him-

self notice that there are certain characteristics in the Indian head he is studying which indicate, let us say, a strain of white blood; but the highly-trained ethnologist will see that immediately in the head as reproduced by the sculptor, and if such an expert in our eastern States sees the head which was modeled in Manitoba he would say at once to the sculptor: "What chief is that? He is clearly a half-breed."

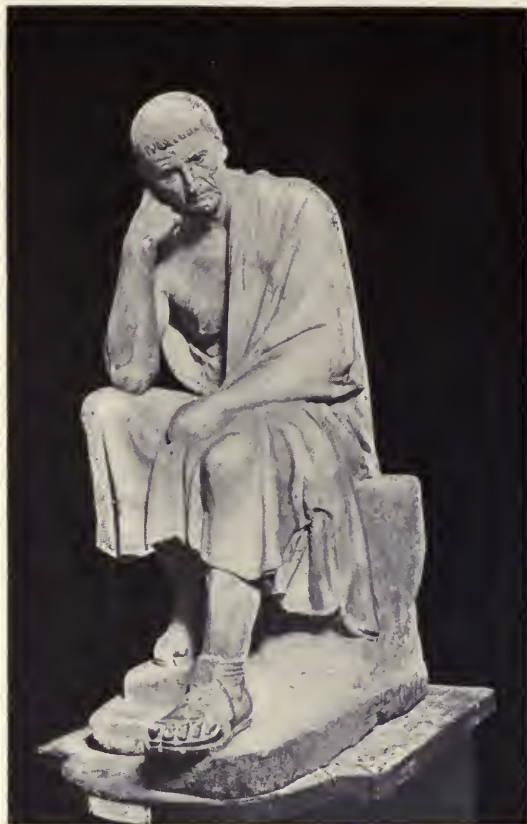
So far we have considered only the study from life; but the first sentence of this division of our subject spoke also of the embodying of an original thought. That is what happens when a sculptor sees in his mental vision a pose of one figure, a grouping of two figures or more, an expressive gesture, a massing of drapery,—anything fine, a thought which he cannot afford to lose. He will put that thought of his into wax or clay, at once, on the spot; he will risk its loss no more than would a writer miss the chance of recombining a thought such as he is accustomed to express in words.

If, now, the same sculptor undertakes the task of modeling an ideal statue; a Wisdom, let us say, or a portrait of Julius Cæsar, or an angel, he will, so far as the head is concerned, study those forms which seem to him expressive of the idea he has of the being whom he must represent. But also he will set that head upon a body which, in his thought, may support it and lead up to it in the most perfect way, may combine with it so that head and body will form one creature. Thus, let us suppose that the sculptor seeks to follow a somewhat original path, and that he selects for a type of his Wisdom a strong man of middle age rather than a long-bearded elder. He will not represent that man as a highly trained athlete. He will give him a massive form, perhaps, and well developed muscles, but he will by no means study the artificially modified body of the professional foot racer or boxer. Even if he were, as no modern man is or can be, surrounded by such athletes as the Greek sculptor saw daily, young men highly trained in all the exercises of the palestra, in the pentathlon and in battle, and as beautiful as vigorous in form, it is still not the body of the prizier or the warrior upon which he

would set the head expressive of matured, patient, and highly wrought intelligence. He sets himself to model a head which he thinks will give the impression of profound thought with kindness, with patience, with love of mankind; and he builds up a bodily frame which to him, the artist, may be the ideal male body as of a reflecting and studious man in perfect health: the ideal of such a body, not the copy of any body he has ever seen; but of this hereafter.

What is it, then, that the sculptor does with his Wisdom? He sets up in his studio a frame of iron bars and stout wires which will serve as the main axes of the body and limbs of his proposed figure; and this he mounts on a turn-table, which revolves upon a low pedestal. This, of course, is for the full-size model. But he also works continually at a small model, or at more than one. The small model is not by any means final in its disposition, but it is a most valuable guide. It is not final, because it is a fact well known to all sculptors that nothing can be successfully copied in large from the small, nor successfully copied in small from the large original. A mathematically accurate reduction from a colossal statue is a monster; a mathematically accurate enlargement of a statuette is feeble. The reasons for this will be more clear by and by, but the fact must be stated here in order that it may be explained what a sculptor's arduous task really is.

He works at his small model continuously in order that he may embody in it every succeeding thought as to form and as to light and shade, the effect and the result of that form which his nightly visions and his daily observations bring to his perception, but meanwhile he recognizes the fact that these forms which he puts upon the small model are not absolutely those which are to go into the greatly enlarged final work. So, at last, he approaches his main task, and if he has assistants, pupils and the like, they throw around the iron frame or skeleton great masses of wet modeling clay, "mud," as the studio slang has it, and the pupils go on heaping it up and working this mass into something like the shape given by the small model. Nearer



STATUE OF ARISTOTLE.
In the Spada Palace, Rome.

and nearer, hour by hour, the great ten-foot statue draws to the semblance of the foot-high model; and the sculptor comes in and goes out, and throws words of criticism and encouragement to his subordinates, and at last sees that his own turn has come, and that now he must put his own fingers into the clay. Two days' work may complete the first realization of his idea in the large model. Two days' work may complete it, and yet there may be waiting for him two months of anxious watching, of viewing the large model in different lights, of looking at it reflected in a mirror, of studying photographs of it made hastily from this point and from that, of turning it round and round slowly in front of him and watching the changing outlines. Two months of such toil and thought and care may elapse and still the work be unsatisfactory, still the thought remain imperfectly expressed, still the artistic ideal remain as much out

of reach of the artistic method of expression as, in the more familiar language of words, your poetical idea may refuse to fit itself into the verses which you have half finished.

USE OF THE MODEL. (3)

U We have been considering, however, only the general progress of the work. As to details there is a great variety of possibilities. Different artists have their different methods of work. Thus the small model of a draped figure, such as a Wisdom will generally be, may have been and probably will have been modeled originally as a draped figure; and all in one piece, all at one effort, as the simple embodiment of a simple thought. The sculptor will have modeled his drapery as the chief subject of his composition after the head. Perhaps, indeed, it might be more generally correct to say that he models head and drapery together in one composition;—a figure

which, with an expressive head and gracefully or vigorously composed drapery below it, is to be, when complete, at once a highly decorative object and an expressive statue. When, however, the large figure is in hand something more elaborate in detail is needed; thus, anatomical truth is needed, and that this may be gained: that the limbs may hold together, that the legs may seem to carry the figure if it stands, or may lead to the body as the body to the head if the figure is seated, and that the arms may be placed so as to be not merely in a possible position, but also in a position of abstract beauty and in one more or less expressive of the pose, the tranquil action or non-action of the figure—that all this may be secured it is essential to model the figure nude and to put drapery upon it afterwards. The true action of the hidden trunk and limbs cannot be produced unless trunk and limbs are modeled nude. Now, there are different ways of using the nude living model in the preparation of a nude statue, or in the preparation of the nude figure which is to result in the draped statue. There are sculptors who work with the nude model always before them. There are others who prefer to work without the living model, and then when the large figure is posed, set up, and in a sense complete, to call upon the living model as a check, as a means of correcting faults in the original. Sculptors, as well as painters, differ widely in their practice in this respect. It may, however, be set down as generally correct—at all events as a very common way of proceeding—that the small model of clay or of wax is made without any more than a cursory glance at the living model, either nude or draped, but that when the general pose or attitude has been determined in this way, then the nude model is kept in presence all the time while the large figure is being set up, refined, developed, its modeling perfected in the nude, and the clothing with drapery of clay added thereunto. Now it is to be observed that no sculptor worthy of the name seeks to give or would for a moment think of giving a portrait of his model. There is a story afloat of a great painter who was asked where he got the exquisite faces that he gave to his



INTERIOR OF A STUDIO, SHOWING SCULPTOR AT WORK.
From the Painting by Gerome.



THE PRISONER.
By Michelangelo, in the Louvre, Paris.

madonnas, and who, by way of explaining how hopeless explanation would be, instructed his grizzled and bearded attendant, who kept his studio in order, to take the pose, and painted from him the beautiful madonna which he had in his mind. Call that an exaggeration, if you please; it is an exaggeration in the sense of the truth. The sculptor's work is not in copying his model but in producing in visible form his mental perception of something beautiful, and what he wants of the living model is that hold upon the possibilities of life which he must retain if he expects to make his sculpture powerful in its appeal to mankind.

But to consider further this matter of truth to nature, this question of how far the artist copies his model; let it be remembered that every great sculptor has a manner peculiarly his own and one which his numer-

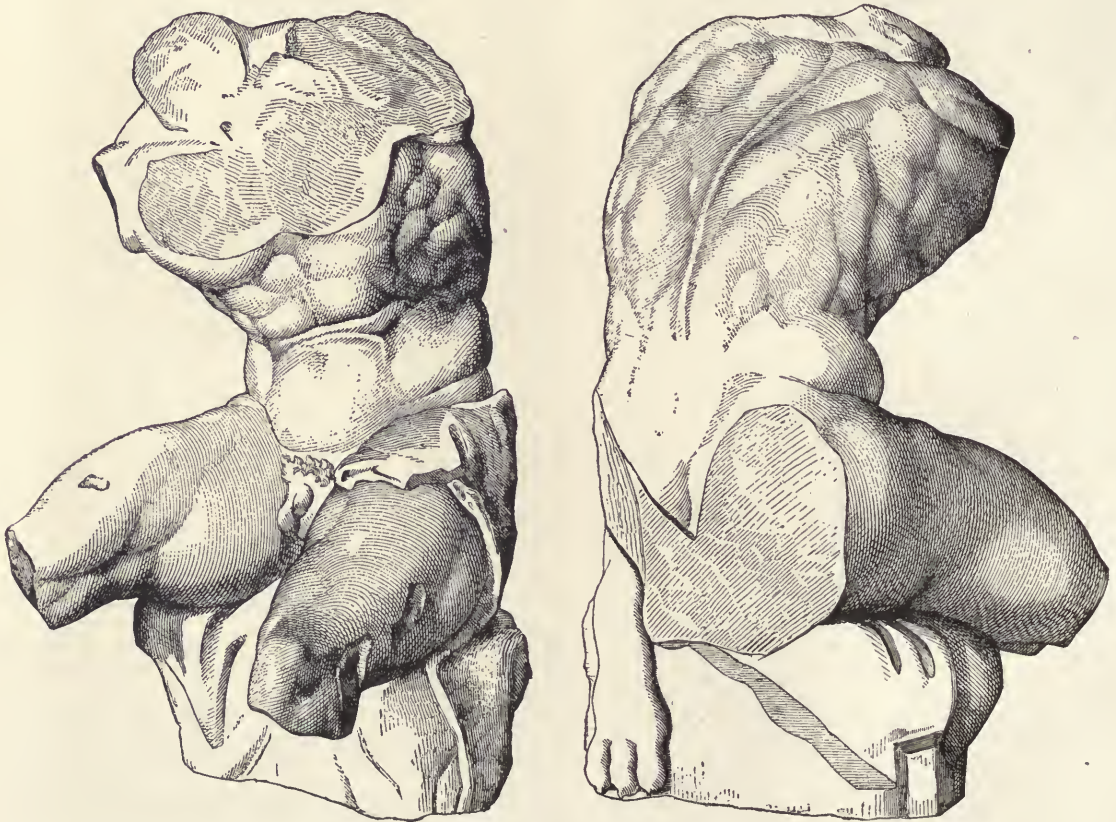
ous followers copy, thinking that by copying it they become sculptors somewhat equal to the master himself. The few records we have of antiquity in this respect are full of the setting up by this and that great sculptor of a new canon or standard of proportion between the parts of the body. A figure of the school of Phidias was differently proportioned from one of the Rhodian school, four hundred years later, and, between the two, there were endless minor divergences; but always in the way of noble and beautiful human form. So in more recent times the modeling of a nude figure, male or female, by Michelangelo is very different indeed from the modeling of a figure by his predecessor, Donatello, and by his successor, Jacopo Sansovino. It does not require a very intimate knowledge or a very good eye to perceive it. So, in the nineteenth cen-



THE FAUN.
By Praxiteles, a Greek Sculptor of the Fourth Century B. C.

ture, it is a recognized fact that one man models quite in the lines laid down by Michelangelo, another in the way in which a Greek of the fourth century would have modeled were he now living among us, and a third according to traditions handed down through French workmen from the Middle Ages to the eighteenth century. Not that any one of these will work exactly as his exemplars worked, but that in each instance there will be a visible resemblance between the work of the modern and the work of the ancients whom he may be thought to have studied. It is not long since an important statue of Michelangelo, the noble work of Paul Bartlett, and now in the Congressional Library, was exhibited in New York; and it was felt immediately by sculptors who saw it that it was modeled much as the subject of the statue himself would have

modeled such a statue had he been here to do it. So the man whom many of us think the first of modern French sculptors, Paul Dubois, is an Academecian in his art. He is a follower of the classical traditions lately and now taught in the French schools; and so completely a follower of these traditions that there are many who undervalue his work on the express ground that he seems to them to be so contented to live within the ancient boundaries. That his own choice in mature life, led him to study the sixteenth century Italians, and so take the classical traditions from Italian hands, does not make him less academical. He would be more original, more bold, if he were to go deliberately back to the Greek originals. On the other hand, the celebrated living sculptor, Rodin, who is greatly admired for his extraordinary independence and for the novelty



THE TORSO BELVEDERE (OF HERCULES).

*It is ascribed to the First Century B. C., and bears the signature of the Athenian Apollonius.
It now stands in the Vatican, Rome.*

of his proceedings, appears an innovator in a bad sense, as one substituting an eagerly desired originality for a loftier, a more tranquil, a more perfect standard of beauty or of grandeur in art. And yet each of these powerful and artistic sculptors models truthfully, has the human anatomy of the external forms literally at his fingers' ends, loves and glories in the practice of fine and forceful modeling, and could copy a living model as exactly as he might choose to do it; only that he will never do that except as a study, to gain more knowledge.

It is said of Rodin, and with unquestioned truth, that, in an important statue, he deliberately added material to the side of the body outside the upper ribs and under the arm, and at the same time added material to the upper arm itself in near proximity to the body as above described; all this to avoid the apparent lankiness or too great slenderness which the play of light backward and forward between the brilliant surfaces of marble caused in other similar cases, or would cause in his own case. In other words, he, with the boldness of a great sculptor, deliberately deviated from what he knew was the usual, the normal, the truthful anatomy of the subject, and gave an apparent truth more important to him than the actual truth. It is nothing to a great sculptor that his upper arm measures or does not measure exactly that which a well-chosen model's arm would measure; all that is of minor importance; what is important is the effect of beauty, of force, of expression of some kind which is to be gained in many cases only by a deliberate denial of the mere physical facts. Of the same Rodin it is known to be true that he had, four years ago, a draped figure to make, the nude form of which figure he modeled with the minutest and most loving care, giving to parts which were to be wholly concealed by the drapery as much thought and time, to all appearance, as to head or hands. There was nothing for it but to get perfection. Until it was absolutely well done, how could he be sure that any part was right? But this rightness may have been, in part, a deliberate exaggeration a frank denial, of the facts of nature.

THE ARTISTIC TREATMENT OF THE WHOLE AND OF THE PARTS. (4)

The famous torso of the Vatican, the one that occupies a small apartment alone, except for the well-known Sarcophagus of Scipio which stands against the wall behind it, is regarded by many persons as the ideally perfect piece of anatomy among all ancient statuary. It is not on this account assumed to be the greatest of all ancient statues. It is so mutilated that its original significance cannot be now understood and, therefore, it has, and can have, no claim to rank first or second or in any other exact place among the works of ancient art. All we have of it is the amazing fidelity to nature in the form of an admirably perfect male body of mature age. Whether the complete work was great or only able and skillful is a thing which cannot be settled in the absence of so much of the composition as would explain its original significance. One beauty, however, it has, apart from its "science"; it has the beautifully rounded and beautifully hollowed and beautifully flattened surfaces which are the infallible mark of noble sculpture. The perfection of this, which is commonly called "modeling," without other qualification, is almost reason enough to give the torso in question a place in the very front rank of works of sculpture; but still we ask the pose, the attitude, the whole figure in its power and grace, before we can speak decidedly of the work of art.

Differences exist, too, in the deliberately chosen ways of work of the men who are living side by side in the same community. Differences even greater may exist between all the members of one school taken together and the members of another school, contemporary but centered, perhaps, in a different city. Thus, it is not very long since an eminent sculptor, asking for the opinion of a brother artist (and this criticism of a brother artist is the only criticism which an artist ever desires or regards) was met by a remark about a certain lack of vigor in the grouping. The critic reminded the author of the group that nude figures engaged in such and such action would not, as a matter of visible fact,

comport themselves in such and such ways, that study of those races of men among whom a quasi-nudity is a common thing would show that, plainly enough, the movement and pose of one figure would always

unit and less as a set of detached figures. The answer to this made by the sculptor under criticism was to the effect that, in his school just then, they were caring less about those larger and more general truths; that

what they were caring the most about was the modeling of the minor divisions of the body or of its surface. To get a beautifully modulated cheek, with temple and eye-socket, and to have this modulation pass beautifully into the comparative flat of the forehead, and this into the dome of the cranium; to model the shoulder with truthful and beautiful massing of the articulation at the shoulder joint and the flow of the lines of the upper arm; that such achievement as this rather than the setting of the whole body perfectly upon its feet and putting it with perfect truthfulness to nature into the appearance, the gesture, which indicates movement: that, as this sculptor confessed, was the demand made by this school upon each of its members. It is easy to see that there are as many differences of aim and of desire possible in this art as there are in poetry. Shelley is not to be blamed because he has not the same purpose in his art that Wordsworth or Milton had; and in like manner the sculptor is neither to be blamed nor praised because of the same fact that he is pursuing a certain, perhaps unusual, line of work.



THE FIRST BURIAL.

By L. E. Barrias, a contemporary French sculptor, dated 1883, in the Hotel de Ville, Paris.

be affected by the movement and pose of each of its neighbors, in a way not marked by the group in question; and that, in short, a group of men acting together or struggling together must be conceived more as a

It is, however, proper to visit with unfavorable comment the work of the artist who is too limited in his desires and who seeks for a single, probably a minor virtue only, and perhaps to the exclusion of



DISCOBOLUS.

An antique copy in the Vatican, Rome of a famous statue by Myron, a Greek Sculptor of the Fifth Century B. C.

It shows the "Discus-thrower" at the moment of highest tension and, at the same time, the moment of rest.

others. Thus, admirable as is the aim proposed to the sculptor by the school above described—that which calls for the most perfect devotion of a lifetime to the modeling of the smaller surfaces, it will be found impossible to admire heartily works of sculpture which may possess this great beauty and which yet are without the vastly important merit of truthfulness of pose and gesture. A standing statue must stand firm on its legs and must seem ready to move in a moment from its standing position, and that without danger of falling. It will never do to defend a tottering and feebly composed statue by calling attention to the beauty of modeling in the wrists and ankles. Frequently these two virtues pass one into the other so immediately, so insensibly, that no

student can say where general truth is left and the mere grace and perfectness of modeling begins. Thus, if we are noting a statue like the Discobolus, in which the apparent motion of the figure, its expression of vigorous and even violent effort makes necessary the setting of the feet very firmly on the ground, it will be observed that the toes have a singularly prehensile or clinging action, as if they were seizing the ground as the hand seizes and grips the object which it is to hurl. Now, this modeling of the toes to express the strained, powerful action of the muscles and tension of all the sinews is perfectly compatible with a most minute care for the rounding of the surfaces.

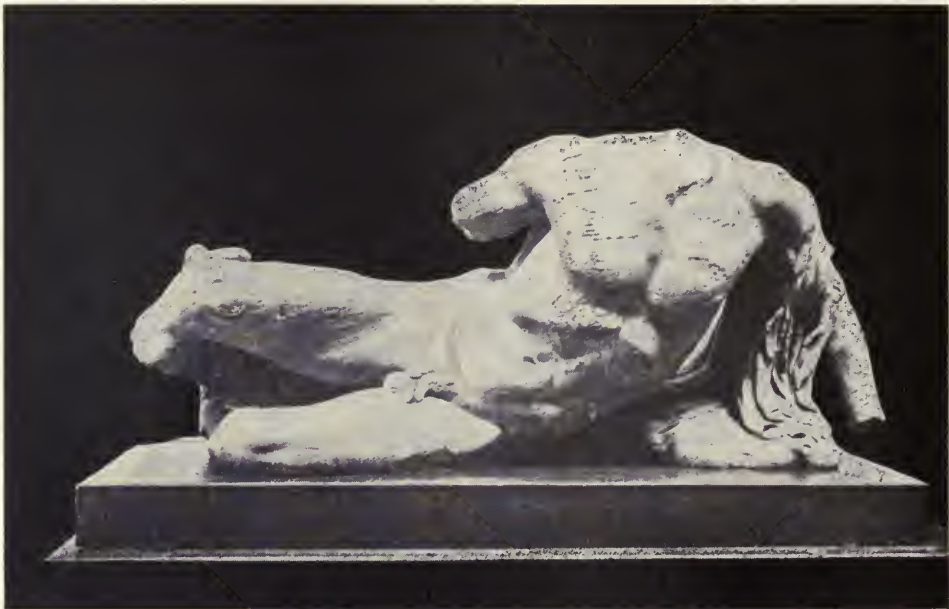
Indeed, it is the thing which the sculptor enjoys almost beyond everything else, this giving lifelike movement or the appearance of movement, this giving of energy, grip, tension, to forms which must still be exquisitely rounded and in themselves beautiful. Moreover, the action suggested for the toes cannot exist by itself; it must be followed and continued by action seen in the muscles of the calf and in the whole position of the lower leg; also, by the modeling of the knee-joint and in certain cases even by the muscles of the thigh.

On the other hand, in the well-known Ilissus, the headless statue from the Parthenon pediment in the British Museum (Cf. page 22), the attitude suggests complete abandon and entire repose and thus some muscles are lax, those of the thigh in particular having attracted the attention of generations of students by their perfect expression of soft relaxation, though in so powerful a frame. Nor is the modeling for beauty of such parts as these in any way less attractive than in the case of the tense muscles of the Discobolus. In either case modeling is first for the expression of the attitude, the apparent action of the figure, and secondly for abstract beauty; or, to put the case more truthfully, these are in the sculptor's mind, both at once, and neither one without the other, neither the expression of energy without beauty nor yet a deliberate chosen beauty of curvature without the expression of the body's state, vigorous or inert.

THE PLASTER, THE BRONZE AND THE MARBLE. (5)

So far we have considered only what the sculptor does in modeling his figure. He has still to put it into such shape that he himself can keep it permanently before him and that the public or a selected public may see it. This is usually done by making a cast in plaster of Paris, from the clay model. If the work of art is a statue, as we have assumed, so far, a series of casts are taken from its different parts, which casts

embodied in the clay. In the white mass which now replaces the brownish gray original, there may, indeed, be so much of a different aspect given to this part and to that part as light plays upon them, that the sculptor willingly accepts some accident of the casting or some suggestions which the new material offers him; but, at all events, his business is the reproduction in the plaster of his thought as perfect as it was in the clay model, or, perhaps, in his present mood, more perfect still, as having been modified in accordance with his latest conceptions.



THE RIVER-GOD ILISSUS.

From the Parthenon, Athens, of the Fifth Century. B. C.

should be, when put together, an exact reproduction of the statue. Of course, there is here much opportunity for slight errors, and such errors are, of course, destructive of the sculptor's conception as embodied in his own modeling. What the sculptor has to do, then, is, while rubbing down the seams which project where the molds come together and where the plaster has run into the grooves between them, to watch all parts of the plaster, keeping in mind the continuous curved and modulated surface of his work, seeking in the completed cast complete reproduction of his idea as it was

This plaster thus carefully prepared goes to the exhibition: in Paris, to the great *Salon*, where hundreds of pieces of sculpture, large and small, are exhibited year by year. This plaster is the sculptor's finished work. It is this which the juries pass upon, this which gains for its author renown, and, in countries where a wise public spirit allows of public recompense and public employment to the able artist, which gains him medals, decorations as of the Legion of Honor, and employment by the State. The only object to be gained by putting the statue into more permanent form of durable

material is in the durability itself. Considered alone, as a work of art, one would prefer the plaster to the marble or the bronze; but as the plaster cannot, under ordinary circumstances, be kept in perfect condition very long, it is a traditional process to copy this plaster in marble or to reproduce it in bronze.

Those words, "to copy" and "to reproduce," are used with deliberate purpose. The reproduction in bronze is made by another casting, the difference being merely in the preparation of a mold which will bear the heat of the melted metal, and the allowing of this melted metal to run into this mold and then to harden; after which it has to be finished, not alone by the sculptor's hand, but, as the material is hard, and files and specially hardened tools are the only ones which will attack it easily, by the hands of workmen specially trained to the work. It is, however, in all cases, the sculptor himself who must be responsible for the final touches to the metal. The bronze may be set up in its original bright color, as of a new coin, to change color gradually by exposure to the air, and in some cases to smoke, dust, or other impurities floating in the air, or it may be at once stained such color as the sculptor may prefer, or, as is sometimes the case with statues to be set up in doors, it may be gilded. As for the marble copy, it is a copy in the strict sense of the word, for the surfaces are reproduced by mechanical processes in a block of marble whose parts are cut away carefully, until the surface of each part of the plaster statue exists again in the harder material. A curious instrument, which cannot be described here, as it is very com-



DIANA.

A bronze statue, by J. A. Houdon, 1741-1828 in the Louvre, Paris.

plicated, enables the workman to proceed with absolute certainty, so far as mere mechanical accuracy of measurement is concerned. The exact amount of projection of a rounded convex part, the exact receding of a hollow, can be given by this instrument, and the points so taken may be so numerous that the modulation of the surface may be almost perfectly reproduced. For the final modeling, the sculptor has to interfere, for although this precaution is often omitted, although the marble often goes straight from the workshop to its permanent place without careful revision by the sculptor, this is felt by all artists who care for their work to be a serious risk and to be, in short, an artistic mistake.

COLOR IN SCULPTURE. (6)

Still considering works "in the round," that is to say, statues and groups, it is proper to allude to what was once universal in art; viz., the investing with color of all sculpture, whether in marble, alabaster or wood, of the Egyptians, of the Assyrians, and of the Greeks, from the earliest times until the complete disappearance of their art in the later Greco-Roman school, and of the art of the Roman Empire before and at the climax of its power and splendor. Bronze sculpture commonly had eyes of another material inserted in the bronze sockets, and this material was chosen with some reference to the luster and even the sparkle of the human eye: moreover, bronze statues would be gilded in parts, as the hair, and jewels set in the ear or laid about the neck and in the thongs of the sandals, the borders of the upper garment, and the like. The only exception to the dictum that stone statues were painted is in the case of those stones which have themselves great beauty of color and luster. Thus, the earliest Egyptian work, of diorite, of basalt, of red granite, might or might not be partly colored; the beauty of the material, its rarity, and the pride the workman felt in having subdued such hard and resistant material to his purposes removing the otherwise natural desire to paint it. So, among the Romans of a later time, the fancy for portrait busts in which the draped shoulders and torso were worked in some precious Oriental stone, and the head alone in white marble—the head being set into the receptacle left for it in the carved mass of the draped shoulders—seems to have replaced the earlier disposition to use the paint brush. At what period white statues were turned out by the sculptor and left unpainted has not been ascertained, for, while statues as late as the reign of Tiberius are known to have been painted in all their parts, it is suspected that others, even of the same reign, were left unpainted; the taste for the unaided modeling, the unassisted sculptor-work, seeming to begin almost with the consolidation of the Empire.

No one should suppose, however, that this painting was done with any idea of imitating life. The painting was done with the view of adding to the vigor, the expressiveness, of the statue. The custom of painting grew up with the custom of using sculpture in close connection with a building, which building itself was painted in all its parts. So, in the Egyptian gateway-towers, covered with historical and devotional reliefs, and in the frieze of the Parthenon, the painting of the relief sculpture was carried out on the same lines as the painting of the rest of the building. The dark corners were in this way lighted up; to sculpture in places above the eye or otherwise too nearly inaccessible, was given an added vigor, and the whole work, once perfectly well rendered, so far as form goes, was then helped to produce the desired ultimate effect by the afterthought, so to speak, of the painter acting in harmony with the sculptor himself. From this to the statues of the pediment and the statues of the interior the extension of the practice of painting was not only easy but was inevitable. The statues of the interior, half hidden in the dusk and gloom of the sanctuary were painted in order to make them more easily comprehensible; their parts were not hidden nor their modeling concealed nor their conception as to form overlaid by this added grace, but all the painting was done with the deliberate purpose, usually successful,—as we must believe when we are dealing with a race so faultless in tact and taste as the Greeks—of calling attention to the sculptor's work and of making it more impressive.

The stories we have about the chryselephantine statues, such as that of Zeus in the Temple at Olympia and that of Athena in the Parthenon at Athens, we can only understand by careful reading of the brief texts which describe them, and by comparison of these texts with the painted statues which remain to us. The inference drawn by all archæologists with regard to those famous works is that upon a skeleton of metal and a thin hollow shell also, probably, of metal, a sculptured surface was applied; this surface being of ivory for the

nude parts and of enameled metal (partly, at least, of gold) for the drapery and ornaments. In the case of the Olympian Zeus the pedestal seems also to have been a marvel of polychromatic adornment, with elaborate figure-sculptures in relief. But smaller statues, whose decoration was applied by the paint brush, are not at all unfamiliar to modern students. In the excavations made on the top of the Acropolis rock at Athens several painted statues were found in 1883, and a much larger number in 1886, and while these have greatly enlarged our knowledge and increased our understanding of those early processes of art, they have done no more than confirm what previous discoveries had made clear. The Acropolis statues must have been thrown down during the Persian invasion of Greece, in 480 B. C.; they were then heaped together to aid in the filling up of a hollow on the rock, the Athenians engaged in rebuilding after the Persians had departed having evidently but little care for these earlier and once sacred works of art, now that they had been polluted by the enemy, thrown down and shattered, or at least marred by violence. The most elaborately finished of these statues have the waved or rippled hair lying on the back painted in a color which suggests the former application of gold: they have the wrinkled and crape-like undergarment, where it shows, painted blue or green, the outer garment painted with the most elaborate patterns, having, perhaps, a border five inches wide, made up of three or four members and a sowing or sprinkle of figures not unlike those of much more recent woven draperies. It is evident that in all this the actual dress of a period—the period in which they were made or a just-preceding one—was somewhat closely followed, and that even the patterns of the stuff are reproduced in color. So far there is realism, there is, one might say, imitation of nature, but the application of all this to the somewhat archaic figure is so obviously for effect's sake that no one viewing these treasures of antiquity would suspect them of being of less ideal importance than even the great gold- and-ivory statues themselves. In fact, each and every one of these was a

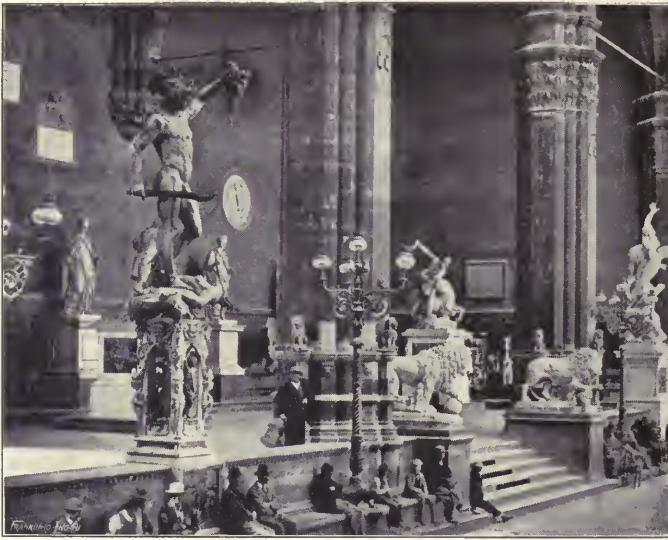
votive statue, whether it stood out of doors with a temporary canopy over it, or whether it was placed for better safe-keeping under the roof of some colonnade, some portico attached to the shrine, or whether it stood at one side of the sacred interior.

Modern applications of painting to sculpture have been so few and so tentative that they need hardly concern us at present. The student of sculpture should remember, however, that the art of form in antiquity was not conceived by those who made it and by those for whom it was made as an uncolored and, in that sense, abstract form. The lesson to be learned from this truth is the valuable one that fine art, as we know it, has grown up out of the desire for decorative effect far more than from any desire to imitate or even to represent the actions of living men. Both of these natural instincts of man were present and active when art was first begun, but the decorative instinct soon carried it over the longing to represent or to reproduce, and the artist of ancient times, like the artist of to-day, was primarily in all his thoughts and in all his labors, an artist: that is to say, a producer of works of character, of dignity or gentleness, of vigor or beauty, aiming at artistic results and caring little what the public think of his meaning which, as he feels, he can hardly hope to explain to them. It is the normal frame of mind of the artist at work to think only of the artistic task before him. Patriotism or piety or a desire to please the whim of an employer or to catch the public eye may have determined the choice of his subject, but once at work, the modeling tools and the practiced hand obey the one impulse, the impulse to realize in visible form the great and as yet only half-seen conception of the creative brain. Now the conception of the Greek sculptor's brain was a colored one: to him, as Mr. La Farge points out, the work to be done was in form invested with color. The thought of the modern artist is in form alone; and there are grave questions connected with that divergence of aim.

It is to be noted, however, that as statues left the sacred place, the temple and its neighborhood, to be placed, as the Romans

placed them, in the public square and the private hall of reception, the disposition to paint the statue began to disappear. If, however, this disappearance of polychromy be traceable to the use of sculpture for the decoration of the city or of the villa, it seems probable that this influence was not direct but secondary in a sense: it seems that the less brilliantly colored surroundings bade the artist leave his statue less vigorously colored in itself. Those of us who have noticed a modern white marble

if the statue were to be painted judiciously, it would be a prodigious help to the flat panels and canvases around. It is, then, our modern custom of picking up works of art one by one, trundling them off into private houses here or elsewhere, and setting them up casually in court rooms or halls of legislation which has caused the separation between the arts, and which has bade the colorist keep to his flat surfaces, while the sculptor gets no aid from him in the completion of his work of form.



THE LOGGIA DEI LANZI, FLORENCE, ITALY.

This is a portico opening on to a great square, and containing many famous statues.

statue in a gallery filled with pictures having some beauty of color, as in this or that room of our museums, will have observed how badly it fits its surroundings. None but a very refined piece of modeling will bear, without the most serious injury given and received, the neighborhood of works of vigorous color. The more highly refined is the modeling of any white statue, the less it is injured and the less it injures its surroundings, and this evidently because of the subtlety of the delicate grays with which nature stands ready to invest the smoothly-modulated surfaces of the marble or plaster. But it is safer to keep the white statue out of the picture gallery. On the other hand,

S CULPTURE IN RELIEF. (7)

Hitherto we have considered rather the statue or group of statues than that sculpture which is raised or relieved from a continuous surface; but this latter is still the most important, on the whole. The museums of Athens are the richest in Europe in specimens of Greek sculpture of supreme excellence; and yet there are but few statues in them: the Roman conquerors took care of that! Egyptian, Assyrian, Persian, Greek, Greco-Roman, Romanesque and Gothic architecture, the buildings of India and Japan and Central America, the structures

of the classical Renaissance of the fifteenth century and of its resulting styles in all parts of Europe—all of these are what they are largely because of their sculptured friezes, panels, pilasters and larger wall surfaces. And all of this vast mass of sculpture is in relief. There is a solid background to it, from which the sculptor's modeling grows out. It is not stuck on; it is not a thing apart, either in conception or in make; it is the solid substance gathered up, here and there, into forms which are more refined and significant than those of moldings, or those of balls, billets and diamond-points.

There are, indeed, the exceptional instances of such work as, being composed of



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Apollo of the Belvedere.

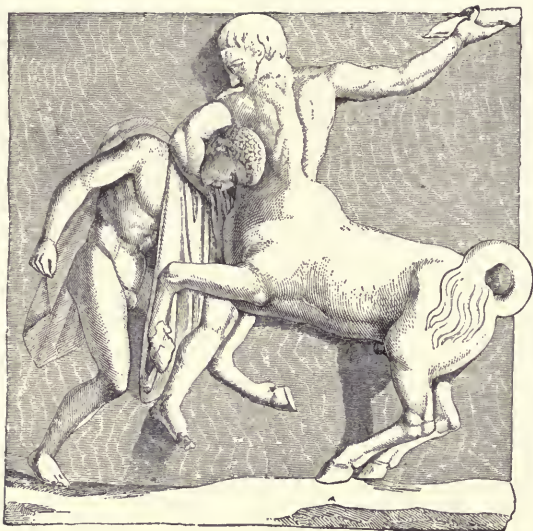


PANEL FROM DOOR OF THE FLORENCE BAPTISTERY.

Out of the ten panels this one represents Abraham's entertainment of the angels, and the attempted sacrifice of Isaac.

diverse materials, is actually carved or embossed in separate pieces and applied to its background. Such was the frieze of the Erechtheum at Athens: marble figures applied to a darker marble ground. Such is that wonderful ceiling by La Farge in a New York dwelling house, where wood, marble and ivory carvings, metal embossings of half a dozen colors, mother-of-pearl, cast blue glass and red coral were all used in one great composition. But even in these cases the design, the artist's thought, the original modeling, have been such as would come naturally to the artist with a flat surface of soft material before him, which he proposes to dig into, here, and to pile up, there, until the flatness is much modified, shaped and wrought into something very interesting indeed. In the most elaborate work there may remain no flatness anywhere visible. Thus, in the famous

Ghiberti doors of the Florence Baptistery (those of the Eastern doorway) there is here and there a really flat surface which stands for the sky; but, everywhere else, near figures are relieved upon more distant figures, those upon mountain forms or groves of trees or the tents of the army; or else some elaborate piece of architecture fills nearly the whole panel above and around the principal human subject. On the other hand, Luca della Robbia's noble doors, those with eight panels which open to let you into the Sacristy in the Cathedral of Florence, have the figures relieved upon a flat table of bronze; and their formality is extreme: always a central figure seated, and two smaller ones erect, and only small accessories beyond these. Donatello's doors in San Lorenzo of Florence are still more simple: two figures to each, and the backgrounds of these are flat again, as flat as the level sur-

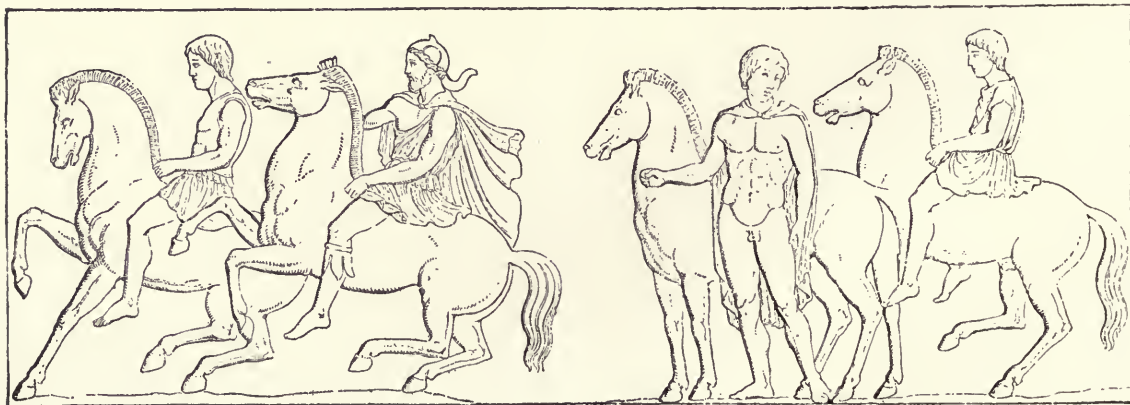


A METOPE FROM THE PARTHENON, ATHENS
Combat between Greek and Centaur.

face of a medal, but, like the medal, background and figures form parts of one design. The same great sculptor's pulpit at Prato has the panels so filled with singing and music-making child-angels that there is no background at all. Here and there only, in the groups, could your finger find place between the heads and wings, or the feet and floating robes, and touch some marble beyond, which was not carved into a semblance of life.

In Greek sculpture the same differences are found: and, in the Parthenon itself, the metopes and the frieze of the naos, though

probably of the same epoch and produced under the same influences, show radical differences, very similar to those named above in the case of the Italian examples. The metopes are nearly square blocks of marble, from which emerge the bodies of centaurs and men in relief so high that the heads and arms are sometimes disengaged wholly from the block. The long slabs of the naos-frieze are occupied with mounted men, chariots and horses, figures on foot of old men, young men and maidens; and here the relief seems high for a man's head and low for the body of a horse. For, as the whole slab is forty inches high, a man's head may be five inches in greatest dimension; and its relief of an inch and a quarter for a profile, or two inches for a full-faced head which seems to bow forward and out of the plane, is indeed high relief; while giving the four legs of a prancing horse and details of his body within a space three feet square and with a relief of an inch and a quarter has involved in it all the serious problems of very flat relief. In fact, the difficulties overcome have been prodigious; nor does the student see, at first, through the mask of divine serenity and consummate ordering, the variety, the play, the masterful grasp of the subject, and the astonishing technical skill which has gone to those five hundred feet of crowded composition. And to think that this marvelously perfect modeling had still to be made up with arms, trappings, and wreaths of bronze, with



SECTION FROM THE FRIEZE OF THE PARTHENON, ATHENS.
Part of the procession at the Panathenaea.

painting, and even with details executed wholly by the paintbrush!

With the Roman work we cannot linger; and yet the general neglect of that noble relief-sculpture of Trajan's time and Hadrian's makes the regret for this prohibition the greater. The arch of Trajan at Benevento is for some of us the finest piece of architectural sculpture between the XVIII Dynasty of Egypt and Rheims Cathedral. The unmatched sculpturesque sense of the Greeks has impressed our archæologists so much that they have hardly settled down to work upon the Roman monuments as yet, monuments less rich in the highest qualities of pure sculpture, but not to be surpassed in the combination which goes to make up that rare achievement of man, a great building beautifully adorned.

DIVERSE AND EVEN CONTRARY WAYS OF WORKING AMONG SCULPTORS. (8)

There are still to be noted those radically different ways of work which the student finds to interest and to puzzle him: different ways leading to different results, the many aspects of art, the many forms of multiform truth. The books are full of stories of Michelangelo attacking the marble himself with chisel and mallet. It appears to be true that even in this great man's time it was not very strange to see an artist of fame, and surrounded by those who, for pay or for education, would have done his heavy work for him, still cutting away the outside of a block until, as he himself expressed it, he came to the form concealed within it, and of which he was in search. In the middle of the sixteenth century it was already noted as unusual that such a sculptor should work the marble so habitually himself. But it was rather for the boldness and unhesitating directness of his work than for the novelty of the proceeding that it appears to have excited remark. It has been well said that Buonarroti's practice seems to have been to make

a small model with great care and minuteness and then, with this model before him, to go at the marble block with his tools, trusting to his eye and to the trained hand, which is almost like a seeing organ in itself, to keep him from the accidents natural to his headlong and straightforward work. This practice, which was, perhaps, growing rare in the sixteenth century—this practice of the artist himself working the stone without even a full-size model—was undoubtedly an inheritance from the European Middle Ages. The sculptors of the astonishing portal statues of Rheims, of Chartres, of Paris and of Bourges, must be thought to have worked in the same manner. That is a clever modern painting which shows a

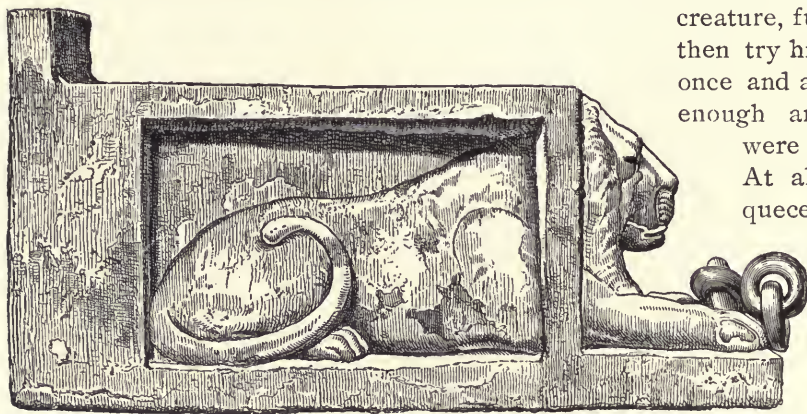


SPHINX FROM THE SERAPEUM, MEMPHIS.

(Cf. page 32)

monk carving the horizontally placed statue which we call a gargoyle—that is to say, a water-spout for the rain gutters of a church—in imitation of his brother monk, who is posed in an attitude similar to that desired by the sculptor. The one monk is copying the other, in short, working with mallet and chisel directly upon the stone block. It is, however, improbable that the work proceeded just in that way, though one such incident may have occurred during the long stretch of magnificent work which we call Gothic architecture. Commonly the Gothic buildings were not erected, nor were they adorned, by monks. Commonly the artist was too much of an artist (as his work most plainly shows) to seek to copy any living figure without serious change; and although

such changes are possible as one works with the living model before him, they would be more likely to prove successful if carried out under other conditions. There is no evidence, but it is in every



LION IN BRONZE.

way probable, that the medieval artist made his small model in wax or in plastic earth of some kind, making this from the life if you please; and that then the sandstone or the limestone was cut more at leisure by the man who had no comrade in an uneasy position begging that the work might be hurried and he released.

It is easy to see how great would be the divergence between the work of the medieval artist, a member of a small, poor, unlearned community, with but the bishop and canons of the cathedral, and, perhaps, a sagacious burgher or two for all his audience—and the heir of the ages, Buonarroti. Even when their way of working was so similar, their results would differ, not in merit, but in the kind of merit. Now consider the difference between either of these artists and the workingmen who cut the granite sphinxes and lions which form long avenues from the sacred Nile to the pylon of this temple and that in mighty Thebes. The beast is seven feet long and weighs four tons, perhaps, but he is cut as a Japanese carver cuts a netzuke out of crystal: that is to say, there is an abstraction of the idea "lion," a choosing of a very few simple curves and a few very much undivided surfaces, which curves and surfaces are all that the poor slave who plies the tool can give,

but which are all that is needed. The lion lives in them, in other sort than as the same spirit appears in the hairy creatures of the Nelson monument. How, in detail, was it done? Did the skilled priest model the creature, full-size, in Nile mud, and then try his workmen on the copy, once and again, till a model simple enough and men skillful enough were finally brought together? At all events neither the cinquecento Italian nor the thirteenth century Frenchman (so far as we know) could have done so much with so little detail.

This power and this habit of abstraction are as noticeable in the Egyptian figure sculpture of the highest class as in the wholly decorative beasts and birds of the great avenues and pylons. No man knows what is archaic Egyptian art; that has never



THE SHEIKH-EL-BELED OR VILLAGE MAGISTRATE.

been identified. The earliest statuary, that of the Fourth Dynasty, is as realistic as that of the Japanese a hundred years ago; and yet, through all the realism—the careful study of human pose, human gesture and human facial expression, there is a singular severity of outline evidently coming from the recognized processes of the sculptor's art. The magnificent sphinx in pink granite, which seems to fill by itself one of the ground-floor rooms of the Louvre, includes a study of the head and the expression of eyes and mouth with which every student of that most interesting subject, the human face and its renderings, must reckon if he would not be found ignorant. The limestone statue of the Burden Bearer in the Boulak Museum, the Cross Legged Scribe of the Louvre, and the incredible wooden statue also in the Louvre and known by the generally-accepted name, The Sheikh-el-Beled, are all of them studies of life and not of hieratic ceremonial. Even the gray granite figure, of a much later time, which, with its knees out, its chin, and its arms crossed and resting upon the knees, is indicated rather than carved in the polished block of granite—even that strange, almost cubical mass contains more of the pose of the living creature than the statues of our time generally secure. With its almost globular head crowning its almost cubical mass it is certainly the oddest as it is one of the most powerful pieces of sculpture on earth. It is only three feet high and the flat front of it between the knees bears a hieroglyphic inscription in three lines, but it is realistic sculpture still.

On the other hand, the statues of the fifteenth century, even those of the French school of that time, which was the only school then alive in Europe, are realistic in appearance only, while they are perfunctory and mannered in their essence. No sculpture of that time is visible in this country, and in Europe it is less studied as yet than it deserves. There are great things in it. Pigalle's "Mercury" is a marvelous achievement; and there are nowhere portrait busts more interesting than those of 1750, and thereabout. But when the notions of drapery of that epoch are compared with what

the Greeks meant by drapery—the Greeks and their more immediate followers and students, ancient and modern—it appears at once that the sculptor of a hundred and fifty years ago thought, in abstract composition such as that of folds of stuff, in a way so different from that which we have learned from the Greeks to believe dignified that the artist and we can no longer understand each other. The powerful monument of Marshall Saxe in the Church of Saint Thomas in Strasburg has the banners of the Empire thrown down and the banners of France raised aloft, the drapery of the figure of Death, of the cerecloth, and of the weeping Genius of France, all much in evidence and forming together the most important masses of the design. And yet all these representations of textile fabrics are not draped but tumbled, they are creased, they are tossed about, they are crushed; there is no word for them quite so appropriate as the old New York word "mussed." The same character of drapery is to be seen in the engraved book illustrations of the time, in those extraordinary prints from the engravings of Moreau and Eisen which illustrate our *livres à vignettes*. It is also to be seen in the later things, in the bust of the dramatist Rotrou by Caffieri, in the marvelous Moliere of Houdon, both in the *Theatre Français*, at least up to the time of the recent conflagration; and it is seen equally in the statue of Louis XIV by Gilles Guérin, at the beginning of the epoch we are considering, and in the famous portrait statue of the Duc de Richelieu. In this there is realism in the way of excess, in the way of exaggeration of curve, of rounded masses, of projections and hollows, of light and shade. There is realism of intended adherence to natural form; but for that which a more serious school would have thought the higher truths (natural truths or artistic, it is one and the same in the present sense of the word) there is negation. For instance, the famous statue of Milo with his fingers caught in the oak and attacked by the beasts, gives us a pose absolutely inconceivable—a vast and powerful frame expressing by no one of its characteristics, by no gesture, by the play of no one muscle, by nothing in all

that language of the body which the student of sculpture comes to know so well, nothing of the horror and anguish of the defeated and despairing giant.

PAINTING AND ITS KINDRED ARTS.(9)

The art of painting is the art of giving on a flat surface the colored *look* of external things. This art is not simple, like sculpture, it is almost infinitely varied. It affects sculpture as we have seen, though not very far; and sculpture may modify painting, though not very much.

Painting in itself is, first, of many and varied kinds; second, it has close alliances with other arts; third, it is made up of processes and expedients, successively used to produce a result. Sculpture is modeling, and need be nothing else, even in very high reaches indeed. Painting is much more complex.

First, it is of many kinds: Oil Painting is the putting on of pigments mixed with oil and with something else which helps the mass to dry rather promptly, as oil alone would not do: Distemper, or Tempera, is putting on colors with something sticky, as glue or white of egg or juice of fruits, or gum, or a mixture. Water Color, or Aquarelle, is laying liquid color, the water being nearly pure, but usually having a little gum dissolved in it. Fresco Painting is water color modified by having lime dissolved in the water, and by being put upon a surface of wet plaster. Fresco Secco, or Calcimine, or Kalsomine, is again water color with more lime in it and laid on dry plaster. Water-Glass, or Soluble Glass painting is also water color on dry plaster, secured after its completion either by spraying or light brushing with a solution of silex—really a liquid glass. Encaustic Painting is done with wax dissolved in alcohol and is fixed or fastened by melting the wax as it hardens, the heat being brought near the surface by hot irons. Pastel Painting is done with dry powdered color; rubbed into paper by mere friction. Lacquer Painting is done with different resinous substances, chief of which

is the sap of *Rhus Vernicefera*, used in Japan; Tapestry Painting is the application of liquid stains to the surface of a woven fabric, usually, though not of necessity, done in direct imitation of tapestry.

Second, kindred arts are Enameling, in which the color is in the form of glass which is ground fine, then put on with some glutinous liquid, then heated so hot as to melt and afterward harden again. Ceramic Painting, which is done with pigments which change in color and are also fixed by being heated strongly. Inlaying, which is the letting into one surface of other materials, wood, metal, ivory, stone, or glass. Mosaic, which is the building up of a surface with small pieces of different colors. What is called "Stained Glass," or the making of windows by means of a translucent mosaic. Incrustation, which is a modification of Inlaying, where things already made, as disks of mosaic or enamel, or bits of sculpture, are let into a surface. Tapestry, in which little bunches of colored thread are slowly put into place on a set of stout twines, and the whole shaved down on the surface afterward. The gilding and coloring of Leather, which is almost painting, and the combining of differently colored metals, which is a complex mechanical art, as the surface of any one piece of metal may be altered in color, while the number of alloys alone is indefinitely great.

Third, preparatory or subsidiary arts are Drawing with the line and with tints, and this is done with lead-pencil, charcoal, black chalk, sause, or *crayon conté*, which are forms of carbon, with *sanguine* or red chalk, with a hard point producing slightly incised lines, with the sharp tool, engraving or incising deeper lines in a hard surface, with a less sharp tool driven by light blows, as in chasing, with any liquid pigment (india ink, sepia or bistre most often) as in water-color painting, with the hot iron which burns its way into wood, and with white chalk on a dark surface, the lights being put on, not the darks. And besides all this there are the results of drawing, the Lithograph, printed off from a drawing in greasy crayon; the Print from an Engraving, in one of its many forms (etching, dry-point,

line-engraving, stipple, wood-engraving, mezzotint, aquatint); and the special kinds of drawing necessary for the modern reproductions by photography and kindred processes. Yes, painting and its allied arts are enough to occupy the student!

It is to be noted, however, that all these arts are near akin. The painter of skill can learn rather easily how to practice any one of the arts named above. He might practice all, but for the shortness of the day's working hours and the need of working with an untired brain and hand. Many artists

stored and active mind and an alert intelligence are aided by working in more directions than one and under differing conditions.

"He who blows thro' bronze may breathe thro' silver."

as Browning says in the touching address to his wife at the close of the original edition of "Men and Women":

"He who works in fresco, steals a hair-brush,
Curbs the liberal hand, subservient proudly,
Cramps his spirit, crowds its all in little,
Makes a strange art of an art familiar,
Fills his lady's missal-marge with flowerets."



A LION.

Example of a line drawing by Rembrandt. (From a Carbon Print by Braun.)

work at oil painting, water color and pastels interchangeably; others make ornamental windows (this being that decorative art which flourishes most vigorously in our time) while still painting much or most of their working time; others have specialties of portrait work in black, or white and red chalk; others make black and white drawings for the illustration of books and periodicals. The old rule obtains, that steady and uninterrupted practice gives dexterity; but there is something besides dexterity in the painter's art, and manysidedness, a well-

Such wanderings into near and not unfamiliar lands of art may be rare—once in a way or never to be repeated—or they may be a lifelong habit. Again, such work outside of one's main employment may be a mere avocation and rather an amusement or a rest for the spirit than a steady pursuit; or, again, the artist in fresco or in oils may work at water color, at etching, or at drawing in pen and ink for half of his working time. Rembrandt is the instance that occurs to every one. Consummate in his methods as a painter in oil color, so much



MILLBANK.

An etching by J. M. Whistler, being one of the Thames Series, 1861.

so that the modern world of painters stands in rapt admiration before the works left us by that prodigious genius; and also the first of all artists with the etching needle and the acid bath; first, and in pure line work so very much the first that there is no second but Whistler. Titian is another, and as great on the grandiose and stately side as Rembrandt is in the familiar and men-of-the-people fashion. The chalk heads in the Louvre and Albertina collections and the wood-cuts by Boldrini and others after Titian's drawings are as stately as the master's own paintings. Rubens is another instance, and much in the same direction, his drawings and his wood-cuts also comparing well with his finished work in color.

Moreover, all artists who are concerned with painting or any of its associate or kindred arts, use drawing in some simple form as a means of making studies. Even as we find the sculptor modeling small heads and figures in wax by way of study, either direct from nature or by way of embodying and retaining an artistic thought, so the artist who works upon the flat surface is always drawing. He fills sketch books with lead-pencil work; sheets of paper on his table

with pen and ink studies; larger sheets with preparations for future work in light and shade on a great scale, which preparations may be in sauce and stump, or indifferently with the brush dipped in any oil color or water color which happens to be mixed and ready; and finally, he makes color studies also, precisely in the same way of constant off-hand note-taking. Indeed, it seems as if the art of pastel painting mentioned above was specially invented to enable artists to make rapid color studies, for the paper does

not blister and buckle under the rubbing in of the dry pastel, and you do not have to wait for anything to dry before completing your work. The evanescent gradations of a sunset can only be set down, even partially and tentatively, by some such means as this. Artists in other lines, who have not beside their easels the whole paraphernalia of colored crayon which we call the palette of the pastel painter are still given to making notes with those pencils in colored chalks which one buys at the stationers in four or five different hues.

THE PAINTER'S METHODS.(10)

When a painter sets up his canvas or his stretched sheet of heavy drawing paper, always with the idea of putting upon it a picture which will be of permanent value and which may perhaps sell, he will generally sketch in his whole subject with a point. He will draw it with a soft lead-pencil, if it is on paper, or with charcoal (which is specially made for the purpose, the carbonized wood of the ordinary willow being the most commonly

used, whence the term *fusain*); but there is nothing to prevent his making his preliminary drawing with a camel's hair or sable brush, if it is water color, or the bristle brush, if it is oil painting which he has in hand—nothing except occasionally lack of certain skill. Drawing may be done with anything; moreover, as the only true definition of drawing is the putting of everything into its right place, so it is quite indifferent whether our man is fond of "delineation," or whether he prefers soft broad masses even in his preparatory work. Nor does it follow that a very great artist will use but a few light touches whereas a less competent man will draw his whole subject in outline. Nothing of the kind can be asserted. There are, in the basement of the National Gallery in London thousands of drawings by the most mighty of all landscapists, J. M. W. Turner, and of these, very many, even of his middle time, are astonishing achievements in the way of outline drawing in pencil—the whole of the large sheet of paper being covered with a minute setting down of all the details of an extended landscape. On the other hand, there is many a landscape artist of immeasurably less power who finds it inessential in his work to make such elaborate preparation in the way of outline drawing. To him it is more natural, perhaps, to make each finished drawing a study of one thought rather than a complex symphony like Turner's Swiss landscapes, and this one thought he can carry in his head sufficiently well; so that the rounded tops of half a dozen trees and the curved line indicating the perspective of the shore as he sits by a lake or river with, perhaps, the additional hint of a rock or a cow in the foreground, is all that he will need.

Upon the white or creamy-white ground thus made ready and partitioned off by his outlines into the main patches or divisions of his subject, the artist goes to work at once with color. If a water colorist, he is very apt to put a wash of some rather neutral tint or perhaps of yellow or buff over his whole composition, partly with the idea of fixing the outlines more firmly if he wishes to retain them, partly that he may prepare the paper the better for work to be added

later. If it is oil painting on canvas, the question is more complex, for it would seem that no two painters approach their work in the same way. It is quite well known that there are two main processes, the one the work by a mosaic of little patches of color which are fitted close to one another and cover the whole surface with their resulting pattern; while the other system is rather that of covering large surfaces at once, which surfaces are again covered in parts with differing colors, the bottom color showing through the other and modifying its effect. Now it is obvious that neither one of these expedients serves by itself. The different practice of different painters is unlike in this only that the one uses the mosaic system more and the other less. To illustrate the meaning more exactly, suppose that the artist wishes to paint a rock over which there falls a piece of deep green drapery. It may suit him to paint rock and drapery at the same time with the same brushful of color, and to "model" both in light and shade in this color, which may, perhaps, be a deep orange. So far the work is in monochrome, only the artist has chosen a bright colored monochrome instead of a gray one. As the piece of drapery is to be green, he now paints rapidly over so much of the modeling as represents that drapery, using this time a sufficiently transparent blue. As the rock is to be of many tints of warm brown touched with golden lichens and shaded with dusky hollows, this piece of work is more elaborate; and upon the orange background the surface indications are put in smaller patches, in lighter touches, in little brush strokes constantly varying in color and which give an infinite series of delicate gradations. In other words, the rock is a complex, the piece of stuff a simple piece of painting, in this instance. It may well be, however, that the piece of drapery itself requires much more elaboration than we have supposed above; for if the stuff have a silken surface with some luster this luster has very peculiar colors of its own, and the expression of the curious high lights upon such a silky surface are most delicate and interesting to paint. If we suppose the piece of stuff to have an elaborate pattern

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and to be at the same time a piece of brocade silk, then, indeed, we have a task worthy of any artist's full strength, and the great Venetians, Paul Veronese especially, liked nothing better than to follow the convolutions of a splendid flowered design through the folds and gatherings of a brocade.

It is to be noted, however, that the process described above is only one, taken quite arbitrarily. Oil painting is queen of all the painters' art in this, that it allows so many ways of work. You can put light over dark (a process not possible in other ways of work) as easily as dark over light. You can even do first one and then the other, working from a dark ground up to higher lights and then putting in dark touches at pleasure, though this savors of uncertainty as to your meaning and doubt about your powers. And then you can use your pigment very dry, and get powdery effects, or very wet and shiny, and so get smears, and each of these is a perfectly legitimate and valuable way of working.

VARIETIES IN THE PAINTER'S METHODS. (11)

It is obvious that these methods are capable of infinite variety. Oil painting is the most susceptible to variations of treatment of all processes of fine art, and this because the opacity of the medium allows the artist to proceed almost as he will in the superimposition of color upon color, pigment upon pigment, from the canvas to the final result. Some artists have used a complete drawing in light and shade as their groundwork, the whole surface of canvas or panel being covered with the work, except where it was necessary to reserve a perfectly white spot for the highest light. The painting upon this drawing is then a tentative process, the making of colored lights and shades to conceal and replace the uncolored or monochromatic lights and shades of the original groundwork. For the student must never forget the definition of painting given above, namely, the reproducing the colored aspect

of things; nor the fact that such reproduction of things seen involves about as much recognition of what we call light and shade as recognition of what we call color. In fact the two are one: sunlighted grass is not green but a kind of yellow; shadows on snow in sunny weather are not gray but an exquisite blue; a uniformly colored billiard ball, equally dark red in all its parts, is not red in look, either in the high light or in the deep shadow, and the painter who knows what he is about paints it accordingly with only a very small curved edge of the actual red which the unprofessional observer thinks is its investing color.

The above-named method is one of the primitive ways; in other systems of work the high lights are the most heavily painted of all parts of the picture. There, where another artist would have left white paper or canvas as the highest light in his composition, the painter of this second school loads heavily the brilliant high pigments, grading up into white; while he keeps the darker parts of his picture very thinly painted indeed, so that the threads of his canvas can be seen through the scheme of semi-transparent pigment. It is observable that painters who follow this line of work are apt to be careful of their gradations, and in this way the process we are now speaking of is an admirable one. If there is the simplest possible patch of very light color, as in the bellying sail of a boat, nearly white in what we call its "local color," the representation of that sail in the picture will contain but a single little spot of pure white, every other part of the limited surface which stands for the sail being delicately graded through immeasurable numbers of grays, yellowish, brownish, reddish, purplish, according to the color composition and the management of the light. The painter himself could not endure the loading of his heavy white pigment in broad masses; and so this way of painting leads towards refinement of handling.

Then, there is that extraordinary system which is commonly associated with the work of Titian, although one approaches that subject with extreme reserve, knowing well that the actual secrets hidden beneath



THE FAIRY WITH THE PEARLS, BY DIAZ.



PRESENTATION OF THE VIRGIN IN THE TEMPLE.

A Painting by Titian in the Academy, Venice.

the glazed surface of a Titian painting are not seizable by even the minutest examination of those paintings which, known to be his, are so far injured that their substructure can be examined. It will be seen that the conditions themselves are almost impossible to realize; for who can say that he has had an undoubted Titian in hand with the privilege of tearing even a small part of it to pieces? Still the consensus of painters is to this effect—that the whole canvas is covered over with a painting in which grave colors, mosaicwise in their arrangement, but in large patches rather than minute inlays, and that over the whole picture, the brush works now here, now there, constantly adding warmer, richer and more brilliant color; bringing up this forehead or marble pedestal or flank of white horse from dull brown through gradations of warmer and richer brown to the delicate tint of full light and the still higher and paler touch of brilliancy

where the reflection comes; loading that shadow under an archway or under an eyebrow with deeper and graver colors, warm and rich but somber; until the whole picture has become a glowing and intense harmony, taking, indeed, the form of what prelates ordered and the public chooses to call a religious picture, a "Presentation in the Temple," or else a "Bacchus and Ariadne," ordered by some great noble for his state apartments, but primarily a composition of magnificent color arranged in a stately system of delicately chosen forms.

The marvelous artist whom we call Paul Veronese, though he worked at Venice all his life, is thought to have painted in colors neither very dark nor very light, and to have covered his whole canvas at once with what must have been a very monotonous composition; the darks and lights and the local colors equally being very quiet and little contrasted one with another. Upon

this, however, the final work was done with an ease, a dexterity and a perfect adaptation of means to ends which is unique in the history of painting. Ruskin has pointed out somewhere how a pearl is put upon the red silk gown of a lady by a nearly semicircular touch of deeper red, the one side of a, as yet, non-existent circle, another curved touch of higher light on the opposite side of the same imaginary little circle, and the pearl is there. This, as that keen observer and feeble reasoner points out, means that Veronese knew that the effect of the lustrous pearl upon the red silk was to reflect high light in pure pearl color on one side and to reflect the red of the silk on the other. He would not waste his time in painting a silvery white disk to stand for the pearl and load red upon that disk again; but he would leave the pre-existing red upon the surface for the body of his pearl, putting in little touches only of deeper red and the highest luster of pearl white. In the same way the glitter of metal may be, and is, painted by artists of this way of work with so few and so slight touches that the solidity and hardness of the thing is a marvel when considered in connection with the methods used to produce it. A glittering steel blade as a spear head or a bayonet, if relieved upon a dark surface, as the folds of a banner, the dusky foliage of a tree, or the cloth of a doublet, may be rendered with two or three long narrow lines of white, passing as the brush rolls over into bluish gray or a warmer tint as the reflections of the surrounding material may be supposed to affect the apparent color of the steel. There is no mystery about this work except in the astonishing skill and the perfect knowledge held far in advance by the artist's mind of all that his future picture is to contain. It is evident that for a man to paint in this way he must see his whole picture in perfect completed harmony before him, and must know with absolute certainty what steps he may safely take toward that result. Then, whether he paints his whole canvas, five by nine feet, all over at once, or whether he works as Turner often did, finishing elaborately one little piece in the middle of his otherwise

almost untouched surface—this and all other considerations are indifferent once the artist feels that he can trust eye, memory, and hand.

MURAL PAINTING. (12)

Fresco painting is immeasurably more simple, than oil painting, but unfortunately fresco painting is so little used in modern times that it is almost a lost art in spite of its simplicity. The charm of work in fresco is almost the opposite of the attraction so familiar to us all in oil painting. Whereas the modern process is in its effects deep, glowing, profound, massive, the result of fresco painting is pale, subdued, without luster or brilliancy. It is, therefore, of all methods of flat decoration the most perfectly adapted to the walls of buildings, and the great men of the Italian Renaissance thought so, and some of them said so in the plainest Italian, as their words have been set down for us by the chronicler Vasari. The difficulty with fresco is that it cannot be cleaned, repaired, touched in any way without injury. It is fixed to the wall; brushing and slight rubbing will not affect it; but there is no such thing as mending a crack in the plaster, or a blistering of the plastered surface; and, if the roof leaks, the picture is on the high road to absolute destruction. The modern neglect of fresco is partly traceable to this defect, but the admiration for the glow and strength of oil painting which was felt by the artists of the sixteenth century and which caused them little by little to abandon fresco for the newer method and which admiration still exists—this is probably the major and conclusive reason for the use of oil painting by nearly all artists who have to choose between one or the other. In order to overcome the natural difficulty of painting in oil color upon any wall surface, any as yet invented or imaginary face-material of a wall or vault, the device is common of fixing a sheet of canvas fast to the wall and painting upon that. The painting may even be done in the artist's studio and in another city from that in which it is to remain permanently, and then

may be rolled up and sent, and glued to the wall when it arrives.

It is in this way that, unfortunately, the greater number of mural paintings are executed in our time. The artist would generally prefer the method absolutely inevitable in the case of the fresco painter, of painting in the room itself and on the very wall and under the very light which were to form the permanent conditions of his work. He, more than any one, knows how much he would be helped in his labors by having the light shining upon his wall exactly as it would always shine, and by standing day by day on the floor from which the public would see his work for a century to come. Modern requirements of haste prevent this even in cases where the artist is a native of the city where his work is to be put up. The building is being hurried to completion that its money-making or other economical value may be enjoyed at the earliest moment, and the artist's six months' work upon his canvas must be carried on while the building is still far from being a safe place for his work. It is, of course, quite feasible for final touches and even rather extensive supplementary work to be applied to the canvas, however perfectly finished it may have seemed before it left the studio. At the same time the tendency to paint pictures in one light which are to be hung permanently in another is a most unfortunate result of the modern habit of considering a work of art as altogether movable and migratory, to be shown in Paris to-day and in San Francisco to-morrow, and in a darkened and crowded drawing-room or in the pure high-lighted corridor of a public building—no one in advance can say which, or whether not alternately in one and in the other. It is not in this way that the tri-



PASTORAL LIFE OF ST. GENEVIEVE.

By Puvis de Chavannes, in the Pantheon, Paris.

umphs of the great schools have been built up. The last of the great mural painters—the last man who had something of the traditional way of working and who had the secret of producing fine art on a large scale without lack of simplicity and without lapse of power—Pierre Puvis de Chavannes, had to submit to this when, in his old age, he painted large pictures for the Boston Public Library; but it cannot be doubted that he enjoyed more and felt more personal pride in those which he could put up himself on the unwindowed walls of the Pantheon of Paris and watch day by day during the years following their final completion.

The practice of painting mural pictures as

if they were easel pictures in the artist's studio must of necessity lead to a treatment of the details, of the surfaces, of the texture, of the arrangement of figures as if for an easel picture. And this is more of a defect, more of an injury to mural painting taken altogether than one at first perceives. The easel picture can never be very large, and it is by the very nature of the case expected to be painted as if to be viewed from one point, usually a point opposite the middle of the horizon line. A mural painting, on the other hand, must frequently be of such size



MICHELANGELO.

Painter and Sculptor (1475-1564).

in proportion to the size of the room in which it is placed that there must be more points of view than one. The extreme instance of this, or, at least, the instance most easy to cite and to make understood, is that of the famous vault of the Sistine Chapel, Michelangelo's masterpiece, the greatest work in surface adornment which the world of Europe has seen. In this there are five different points of view. The room, 140 feet long and one-third or hardly one-third as wide, allows the student of the vault painting to walk slowly along the floor

from below and look up at one section after another of the great composition above. The artist has foreseen this and has given his work the character of five separate lines of vision. Now, it will not often happen that so very remarkable a division of the painted composition will be necessary. But something of the kind is of frequent occurrence, nor is the painter of a large picture safe if he is driven by lack of practice or by lack of opportunity to estimate his work *in situ*, to treat that as a portable picture which is in reality the adornment of a long stretch of permanent wall.

There is another way in which the painting of the mural picture elsewhere than in its permanent place is injurious. The artist is apt to overrate the necessity of flatness—of the subduing of the whole to a moderate and restrained perspective, the keeping down of the effects of distance and of successive and repeating planes of the design. There has so much been said of the necessity of keeping the work flat and of avoiding "making holes in the wall" that even this perfectly true and very necessary adage has led to the contrary abuse. It is far more common nowadays to see mural paintings which suffer from a lack of interesting detail, than it is to find those which, from excess of detail, and that in different planes, seem more like pieces of nature and less than they should like the carrying out of the decorative scheme of the interior. And when "details" are spoken of in the last sentence it does not mean details of costume, of feature, or of foliage so much as details of the mere painted work itself. The most important thing after dignity, largeness and noble composition of the general scheme is unquestionably the interesting painting of the parts. Every bare arm, every shoulder, every floating robe, every skirt of the coat or leather belt should be the medium of interesting combinations of tint and gradation of apparent surface. There is no reason why, because the picture is on a flat wall that the flesh, or the silken or woolen stuff should, in the artist's hands, be otherwise than a most attractive medium for delicate and elaborately refined color; nor can a worse condemnation be passed

CEILING OF THE SISTINE CHAPEL, IN THE VATICAN, ROME, PAINTED BY MICHELANGELO.



NOAH'S DRUNKENNESS.

THE DELUGE.

ANIMAL SACRIFICE

FALL OF MAN.

CREATION OF EVE.

CREATION OF ADAM.

CREATION OF ANIMALS.

CREATION OF THE SUN AND
MOON.

PARTING OF LIGHT FROM
DARKNESS.

upon a large wall painting than the finding it dull in its parts. Something of this has been said above in the analysis we undertook of the painter's manipulation of his surface. If the student finds that in a finished canvas any large surface is without attraction for him, he may suspect that something is wrong with the picture. No important mural painting should have anywhere a patch as big as the palm of one's hand which is devoid of attractive and interesting gradation of color and of effect in color, of dark and light, and therefore, of rounded and flowing surfaces.

THE ARCHITECT AT WORK.⁽¹³⁾

The fine art practiced by the architect is treated, in general writing and discussion, as a third fine art correlative with painting and sculpture. Reasons will be given in future lessons for pronouncing this a false view of the conditions of the art of architecture. So far from being a pure fine art of form, or of light and shade, or of color, or of all of these united, architecture is a complex art consisting largely of utilitarian theory and practice, and of fine art applied to the utilitarian ground work sometimes in a subordinate, sometimes in a superior or controlling way. Architecture is, therefore, a decorative art in the sense in which that term is used throughout these lessons.

In order that some uniformity may be maintained in the treatment given to this art with that to the others already passed in review, we have to state here what are the architect's methods of work. In the first place the architect, being largely a professional adviser as well as an artist or builder, is called on very often for advice; and that in advance of the transaction of any business in the way of producing new work. Thus, an owner, if he is wise, will consult his architect as to the choice of the lot; or, the lot being chosen, will consult his architect as to the best place for the building upon the reserved ground. In an important instance recently occurring, the employer possessed in the immediate neighborhood of

one of our smaller cities a magnificent plot of five acres with a hillock crowned by noble oak trees; and projecting from this, like an L, a piece of ground eighty feet wide by a hundred and forty feet deep which reached to and fronted upon an important avenue. It was the owner's intention to put his dwelling house among the trees on the hillock and to use the eighty foot lot as an entrance only; but the suggestion made by the architect and immediately adopted was to put the house upon the eighty foot lot, which was wide enough to leave a driveway passing under a carriage porch on the flank of the house, and in this way to have the five acre lot with its broken surface and its fine trees as the first object in the eyes of the inhabitants of the house. This peculiarity of position made it necessary to plan the house with especial reference to the rear windows and the rear verandas. They were now to be the most attractive part of the dwelling. It was the business of the architect to make the house so convenient and so agreeable on these new lines, and so successful artistically, that the owner would never be tempted to regret the change from his original scheme. The architect threw away a great chance for excellent effects in landscape architecture united with house architecture; but this he did as a conscientious adviser, bound to tell his employer what plan would be most satisfactory.

In the case of a public building the architect's duty is less clear, because the needs of the occupants are almost never ascertained or fixed in advance. Architects often complain of the close tying up of their efforts at design by the owner of a dwelling or his wife and daughters, but it is on the whole better to know in advance what is wanted than to have the later and often too late suggestions and demands of different officials and different, perhaps newly organized, committees. Still, under all the difficulties inherent in the business it is the duty of the modern architect to provide, first, an entirely convenient building in which business can be done or daily life can be led; second, to provide this at the lowest reasonable cost and at a cost not higher than his original promises or the acceptance

by him of the owner's statements; third, to give to this building artistic character within and without. This last requirement may be limited sometimes, as in the case of a small frame house, or a business building upon which but little money is to be spent and which must be carried up rapidly to save rent, to the securing of a generally agreeable mass, or, in the case of a city building, an agreeable fenestration, that is to say, the arrangement of windows and doors so as to pleasantly diversify the walls and contrast agreeably the darkness of the openings with the brilliancy of the sunlighted surfaces of masonry.

On the other hand, in certain cases, much too rare in our modern communities, the opportunity is given to diversify the building by means of advancing pavilions and retreating curtain-walls, by means of different heights of cornice and different forms and slopes of the roofs rising above them, by different arrangements of chimneys, dormer windows and the like in connection with these roofs, and, finally, by the addition of sculpture and sometimes of color. As for the interior, it is still more seldom in modern times that this receives proper architectural treatment. The tendency to utilize mural painting and rich glass in this direction, and the natural influence of those great arts upon our people, have not as yet gone far in the way of producing purely architectural work of value. It is, however, the architect's business to do the best that circumstances allow to give a certain coherency and completeness to his interior. Thus, it is rightly considered as a great defect in the generally admirable work of one of the best-known and most admired American architects, that his architectural interior work consisted almost exclusively of splendid mantel-pieces, stairs with their accessories, dados or other internal decorations of this or that large room; while the building generally was mere carpenter work like that of the most cheaply built and unpretentious school or country hotel in the land. In other words there was no architectural treatment at all given to the interior: it was hard pine floors and white plaster walls and nothing else; but a separate design was

made for a mantel-piece, and one for the newel-post and the balustrades of the great staircase, as if these had been ordered for exportation to a building of no matter what character or situation. The outside and the inside of the building were not one, nor was the inside anything at all, considered as an architectural unit.

These brief suggestions may show what the architect has to do. As to the way in which he does it, it is unfortunately far too much a matter of the drawing-board and of "plans, elevations and sections," and not enough a matter of work done in and upon the building itself. This comes partly of the very unfortunate practice of contracting for the whole building in advance. This, of course, is agreeable to persons who wish to limit their expenditure and to know exactly what, as they think, they have to expect. It is also in accordance with our modern idea of business-like accuracy and of simplicity of proceeding. It is, however, almost the most serious obstacle to the growth of a living architecture in modern times. Detail that is worthy of the name has never been designed in advance and drawn out on paper; and although this necessity is partly gotten over by a fiction to which the architect and the contractor lend themselves, they two agreeing that a certain amount of money shall be allowed in the contract for certain sculptures, mosaic floors, or the like, yet the difficulty visible in this case is equally great though not equally evident in other parts of the work. Buildings built entirely by day's work with the designing architect frequently "upon the beams" or inside the rising structure are immeasurably more likely to be well designed than those which are put under contract in advance.

There is, of course, no difficulty whatever in combining this advantage with the preliminary preparation of the most complete plans showing the exact arrangement of the rooms, their height, disposition, the place of the openings, etc. The essential value of the day's work process in some of its forms is that it gives an opportunity for those changes of mind—those new ideas springing out of new suggestions—without which a building can hardly hope to be as good as the circum-

stances may admit. For better or for worse, however, the present system is almost wholly a matter of elaborate drawing made in the architect's office, multiplied by photographic processes so that copies may be furnished to the different contractors, and of a specification, which is a written explanation of the drawings with regulations and restrictions concerning the materials to be employed and the methods of work desired. These drawings and specifications form the greater part of the contract, for these alone properly agreed to before witnesses and, as is sometimes done, signed by the contracting parties are binding upon owner and builder. The architect is in every case assumed to be a superintendent whose duty it is to see fair play. He is employed and paid by the owner, but his duty seems to be recognized as equally toward the builder, to see that he receives his money duly at the times agreed upon, the architect's certificate of work done amounting to a draught upon the owner which the latter can hardly afford to disregard. Of course, it frequently happens that the building may be far away from the place of the architect's business office and residence, and that in consequence a local superintendent has to be employed. This latter may or may not be in touch with the architect and the architect may or may not make occasional visits to the work.

It appears, then, that the modern architect is very largely a financial agent. Being this, he can hardly be much of a designer; for a designer must have an easy mind and quiet hours of work. A sculptor defends the door of his studio: from nine to twelve and from one to four, he allows "no admittance," not even to a close friend. The painter's friends know that he cannot be seen while "the model is posing." But what architect dares to refuse himself to employer or contractor, or will have the firmness even to get an hour's quiet over his design in the course of each busy day? The conditions of modern practice are then, very much opposed to any great advance in the artistic side of architecture. The general feeling among modern architects is that something very serious is wrong with their practice, and papers are read and discussions carried on in the meet-

ings of all our numerous architectural societies based upon the general feeling of the necessity of a change. The possibility of such a change is, however, less visible than its necessity. The fine art of architecture is less truly alive than, for instance, the fine art of sculpture. A sculptor of to-day may feel himself one of the same noble brotherhood with Scopas, Donatello and Buonarrotti; but no architect of the nineteenth century has been able, without undue and thoughtless presumption, to consider himself professionally allied to the nameless men in whose hands the Doric or the Ionic style took shape, or the vaulting system of the thirteenth century was matured; nor yet with those men whose names we have, those early workers of the Renaissance in Italy or its later beginnings in France.

DECORATIVE ART IN GENERAL. (14)

The arts of design are both representative and decorative. Some particular kinds of such art are not representative at all, but all are decorative. It is necessary to explain in a few words what signification is given here to the word decorative, and to the corresponding words decoration and the verb to decorate. The object of the writer is to use one word which will convey the idea of fine art used for the purpose of making that attractive to the eye which would otherwise be merely an object of utility. Thus, a square wooden box is uninteresting to look at; and the words "a packing box" are used as a synonym for something plain and ugly in its plainness; but it is easy to see a dozen ways of decorating a packing box so as to make it very interesting indeed. Some of these methods of decorating would be the mere laying on of painting, inlaying or other adornment in color, or by patterns or the like on the flat wooden surfaces; but there are other methods which consist in adorning the actual construction of the box. Thus, if the nail heads are forged in wrought iron and struck with dies so that each is a pretty thing in itself, and if they are so used that the series



THE BOURSE, BRUSSELS.

A fine example of architectural disposition.

of nails along the edge, naturally and sensibly spaced, shall be still more a pleasing thing by its combination of beautiful units; and if in addition to this the edges of the boards are notched, one long and not very deep notch being put between each two nails, or, in a more elaborate pattern two or three notches of different shapes being so interposed, that box is certainly made into a decorative object. Moreover, this has been done without the addition of anything to its necessary conditions, except that the nailheads are a little larger than essential and that the notches may perhaps be considered as labor lost if the utility of the box alone is considered. There is decoration of a very sensible sort; and in this there is no representation at all. That is decorative art but not representative art. If now we add to that box the necessary address to its consignee incised with those grooves of curved section which are made by an instrument especially intended for such inefface-

able inscriptions, and if the man who does the lettering be a man of taste with a sense for the possible beauty of the forms of letters, the decoration is carried one step further, still without the addition of any representative art at all. Again if the artist be so moved by the enjoyment of his design that he puts the heads and tails of dragons to some of his letters and carves floral sprays at the beginning and the end of each line, he is, in doing so, introducing representative art to help his decoration. He would not do this for a box to be sent by express somewhere, but he might easily be supposed to do it for a chest which is to contain some of his family treasures. In fact, as we know very well, the decoration of lettering has been a large part of the fine art of many important epochs. Chests have come down to us from Italy in the fourteenth century in which the corners and edges are left as plain as the make of the dove-tailed box would allow; while every large surface is

engraved all over with a delicate pattern in lines evidently made by some tool not now in our workshops. These lines may have been intended to be filled with mastic of different color, and some specimens still retain that filling; others, however, seem to have been left willingly with merely the slight play of light and shade in the deep and narrow grooves. This is engraving as absolutely as the work of the burin on plates of copper or in the silver tea-kettle is engraving. It is carried very far in the way of representative art, for the patterns include figures of men and women and animals with floral scrolls, and the only parts which are decorative and not representative are narrow borders in which zig-zags and circles play their part of making up enclosing bands. So, in the paddle made by some South Sea Islander, the blade and the handle will be covered thick with notches and incised circles and little conical pits, and these are arranged with extraordinary decorative power in patterns which occupy every part of the surface and which have no representative significance whatever; while around the head of the paddle a ring of nearly triangular or generally shield-shaped projections seem at first as non-significant as the notches of the blade, but are found on examination to be far away reminiscences of the human head and face. The most important and remarkable instance of decorative art which has no representative purpose is that of architectural disposition, as when a building is made attractive by the mere arrangement of its windows and doors, its pilasters or buttresses, its columns and what they support, and the dark spaces between them, its proportion of walls to roof and of tall chimneys and dormer windows to both, or its general grouping of broader and smaller, higher and less high pavilions, towers, body and wings. This is in one sense the most important decorative art we know, because the money spent and the time and labor given are so very noteworthy, and the amount of human intelligence which can go into the perfecting of such a design is so great.

There is no word in the language which renders perfectly the idea of fine art used

in this sense. The words we have cited above, decoration and its cogeners, and the words ornament, ornamentation and to ornament have each this defect, that their use conveys to the minds of most persons the idea of putting on something decorative after the thing is made. The present writer used the following sentence not many years ago in a chapter which was to him of considerable importance: "Architecture is what is known as a *decorative art*; that is, it consists in applying fine art to certain objects of utility—in this case to buildings." The sentence was composed thoughtfully and the phrase "applying fine art" was weighed, because the writer feared that that would happen which did happen, namely, that some readers would think that this meant that fine art was brought afterwards and put upon the finished object of utility. That misunderstanding did take place to an extent which was not anticipated, however, and an excellent critic, a professional architect and a careful and thoughtful student of the art, objected to the statement, because, as he said truly, to the real lover of architecture the fine art consists in using the essential parts of the structure and not in any subsequent additions to it. This illustrates the difficulty of using the words now recognized in any general sense. The language needs a term which will express the idea of fine art used for the beautification of useful things.

For the present there is no term so good as the word decoration and the words connected with it. Let us consider a building which every one knows, the façade of Notre Dame and its famous chevet—its East End as seen from the other side of the river, that is, from the southeast. The façade is a piece of careful disposition of parts, although the designer, of course, intended it to be completed by two lofty tapering spires. Without these it deserves somewhat less praise than it has received, and yet it is a fine composition. This beauty is, however, enhanced and that quite beyond what we can understand except by long continued comparison of many buildings—enhanced by the abundant use of sculpture. This is given in the form of statues of colossal size,

statues of about life-size, statues so much smaller than life-size that they would be called statuettes if they were considered separately and apart from the archways which they adorn, wall sculpture, both in high relief and in relief very flat indeed, and floral carving interspersed with animal

the most elaborate instance, where a waterspout is carved into the grotesque resemblance of a living creature. Other parts of the sculpture are absolutely independent of the building and form a part of it merely in the sense of being put exactly where it is wanted and of improving the artistic charac-

ter of the building quite beyond our computation. The application of all this sculpture of both kinds and the proportioning of the parts of the building so that while it remains useful and exactly what was needed under the circumstances, it becomes also lovely to look upon—all this is decorative art: and decorative art used in this way is what we mean by Architecture when that term is used absolutely and without any qualifying adjective.

If instead of the façade, we consider the East End, there is so little sculpture that it hardly tells upon the general effect, which effect is produced by the amazing complication of the structure and its treatment with perfect success and apparent ease for beauty as well as for use. Every one of those flying buttresses is taking up its part of the thrust of the high vault within, which, but for those



NOTRE DAME DE PARIS, PARIS.

forms in great abundance and suggesting much movement and abounding life. This sculpture is, some of it, a modifying of the surface of the structure itself as when, to take the simplest instance, the jamb of the window is molded and the moldings filled with little sharp-edged leaves, or, to take

buttresses would thrust out the walls and let down the whole building in ruin. Each one of those upright masses of masonry which we call buttress piers, and which are crowned, and steadied, by steeple-like pinnacles, is resisting the push of one or more of those flying buttresses. Each slop-

ing surface is cut into a gutter, and the rain from the roof runs down it and away through the gargoyles. Except that the actual stone roof of the building is concealed by a lofty ridged roof built up upon the vaulting by means of a forest of timber and covered with lead, the structure of the building is plainly shown, and that structure is made decorative. The inside of a Gothic church is, indeed, its most important part; it is for the inside that the outside is created, and the flying buttress system is there merely that the interior may be finished at top with a stone vault; but these conditions once accepted, the exterior is made as attractive as the building which the worshippers see within.

The different kinds of decorative art partake more or less of this same characteristic of having the real structure of the thing displayed and made artistically effective. The differences are very great; thus, a piece of furniture or a carved box may be and perhaps should be as constructional as a piece of architecture, but a dish or a pot receives nothing from its first maker except a generally agreeable form, and the richer part of its adornment is applied afterwards and may contradict utterly the original conception. And then decorative art must be considered as including those objects which have no very obvious utility, such as vases; and others which have no constructional nature at all, such as carvings in wood, ivory and crystal or jade, which are made for artistic enjoyment alone, as absolutely as a statue or a painting. It is perhaps a forcing of the meaning of the term to speak of these as objects of decorative art, but that is the accepted term.

THE MINOR DECORATIVE ARTS. (15)

The minor decorative arts are, as has been said above, called by that, seemingly disparaging name merely because of their minor importance to the active outside world. To the world of contemplation which is the only one known to the student of fine art there is no minor and

no major art, except as the one contains more thought or better applied thought. A small ivory carving may contain more intelligent artistic handling, which is another way of saying that it may contain more artistic thought of the right kind, than a cathedral; and in fact our cabinets are full of just such diminutive works of art, valuable and interesting, but commanding respect from but few persons, while the streets of all modern cities are lined by buildings devoid of artistic thought of any significance at all, which, however, command respect because of their cost and their size. It is, however, true that a large work of art has a *chance* to be more important than a small one. A cathedral may be a finer thing than an ivory carving can possibly be. A marble monument, such as one of the wall tombs in Santa Croce or the Frari Church, or the Cathedral of Fiesole, is often a finer thing than a small bronze figure even of the same epoch can possibly pretend to be. Speaking of a very great living artist, an American painter of first rate standing and of excellent judgment and authority said to the writer not long ago that it was easy to overrate the achievements of a man who, after all, painted only studies and sketches. "What is to be said of the productions of the giants?" said Elihu Vedder. "What have you left to say for the works of Correggio, if you use such adjectives as are now fashionable for the living man of whom we are speaking, who in his life never produced a great composition? Studies and sketches of no matter what excellence are inferior to elaborate paintings of similar relative excellence." That is absolutely true, and in the same way it is absolutely true that the colored carving of the Nikko Mausoleum is a finer thing than the best of the ivory and wood carvings and moldings in porcelain clay, which are contemporaneous with the Nikko Temples, or are later studies from the same general scheme. In European art a great mural painting may easily be a better thing than an easel picture four feet long can be, and that picture in its turn is in the way of being finer than a water color study, and so on down the scale and up the scale. Let no



GROUP OF DEDHAM POTTERY.

one suppose that the students of pure art are indifferent to bigness! but bigness is in itself only a small virtue, and indirectly it is but a moderate addition to the opportunities given the artist.

If then we note, as every one must have noted, that the modern dilettante seldom has an eye for the work of decorative art in the usual sense of that word, and thinks almost exclusively of the paintings hanging on the walls, it will be found also that the same dilettante cares nothing for architecture in its truly artistic character. He likes a Gothic cathedral because of its

"high embowed roof
With antique pillars massy proof"

and he has associations with this building and that, or with this or that class of buildings. His mind has quotations in it:

"O'er England's abbeys bends the
sky
As o'er its friends, with kindly
eye."

And so of Greek art—of which he knows and can know noth-

ing of himself, for Greek art has to be revived from the dead each time that we seek to judge it—the poet has written:

"Earth proudly wears
the Parthenon
As the best gem upon
her zone"

and association does the trick. Also he may think well of architecture because it is such an important civic art, so big and significant of royalty, or ecclesiastical pomp, or

municipal pride. It may be noted that modern architecture retains those qualities.

Of other decorative art than this it may be said that the enjoyment of it is limited to the collectors and to the very few hard-working students familiar with museums who are like collectors in knowing the individual pieces of decoration and in estimating them at their worth. The field is so very large



JAPANESE LACQUER.

This is the side of a lunch box. The upper horizontal line shows the section for the lid, the lower one that for the superimposed box.

that it is only by long continued comparison of piece with piece, of motive with motive, of inspiring idea with idea that any adequate critical sense of the value of pieces of decoration is generally attainable. Thus it happens, to return to a statement made a few lines above, that, when a visitor reaches a house full of works of art of many kinds, he has eyes for the water colors and still more for the oil paintings in frames upon the walls—eyes of a very different kind from those which he turns upon the carvings, the inlays, the porcelains, the lacquers, the richly-adorned utensils and weapons which are the collector's spoil of the ages. This state of things is not to be remedied except by a study of fine art considered as fine art, and without reference to the stories told by it; and, as the promotion of such study is the very object of this set of lessons, there seems excuse for dwelling here upon the conditions precedent.

The next lesson, then, must needs be devoted to some enumeration of the varieties of minor decorative art, exactly as above, in the first lesson devoted to painting, the different branches of painting and the different arts subsidiary to and dependent upon painting were enumerated.

OTHER MINOR DECORATIVE ARTS. (16)

The varieties of decorative art differ from one another immensely. Thus, to take at once what seem to be extreme cases, the ballet, or in other words, artistic and carefully prepared dancing, has an important ornamental side to it, and no ballet-master is worthy of his position who does not understand how to make his stage very beautiful, not only by the dress and the pose of his dancers, the color and play of light, etc., but also by the harmonious succession of movements, in which many persons acting together may produce, and as is well known do often produce, a charm not obtainable in any other art which appeals to the eye. In like manner the arrangement and display of fireworks is a decorative art of importance ignored too

much because identified with childish anniversaries and celebrations of no intellectual worth, but capable of being so administered as to appeal to a somewhat refined sense of what is good in art. As an extreme opposite to this, consider the treatment of carving studied from those aspects of nature which are certainly not generally susceptible of representation in sculpture, such as the waves of the open ocean or the breakers on the beach—a mountain-side or the pine trees clustering upon it. All these things have, however, been treated in sculpture, and that not merely in the more pictorial panels of bronze doors, as described above, but in carvings upon oriental ivory boxes and in stumps and joints of bamboo.

This has been done with an intelligence which has sufficed to make the suggestion of these forms, which are never to be imitated in the art of form, as valuable almost as the suggestion given of the body of man. A piece of wood two feet long is carved into a canoe, into an effigy of one of those gigantic canoe-shaped vessels of the Eastern Sea, and the edge of this canoe is set thick with little figures of men in their dress as sailors. Examination shows that this piece of wood is the outside, husk, shell, what you please, the solid part, in short, of an enormous piece of bamboo, one which when complete, must have measured ten inches in diameter. The inside of the canoe is the natural inside of the shell. The exterior retains its silicious polish over the greater part of its surface; and we are forced to observe that the length of bamboo in question—that which we call erroneously the joint, meaning thereby the length between two joints—has been curved lengthwise, probably by artificial means, before the carving was begun.

A piece of metal forming the grip of a sword has been carved into the semblance of a draped headless figure, the head of which is supplied by the pomel of the hilt, which, put on separately and screwed up tight upon the tang of the blade, holds the grip firmly in place and completes at once the lethal weapon and the work of decorative art. In all such cases the standard of admiration, or more properly, the standard of

judgment, keeps varying according to the appliances, the technical skill involved, the nature of the materials, and the consequent work needed upon the materials. A carving in jade cannot be judged as a work of design alone; the student, no matter how single-minded a student of art he may be, is compelled to think of the marvelous technical skill shown in that which all jade collectors estimate so highly, the completeness of the polish. A cup with a sprig of leaves in the bottom, all cut out of the same piece of jade, may be a common-place thing enough, and be worth in China four hundred taels; or it may be worth, if the polish is of extraordinary perfection and is carried through under the stems and leaves, as if they had not been there when the polishing was done, twenty thousand taels. Such differences as those really exist, and they have nothing surprising for the trained students of such matters.

There is, moreover, in such refinements of decorative art, a very considerable amount of what seems, for the moment, imitation. Thus, in the stone inlays which we call Florentine mosaic, the breastpins and tops of paper weights which used to be in fashion were but feeble and scrappy examples of what is turned out by the Florentine ateliers. If one examines the famous specimens of the art—the panels in the Greater Sacristy of San Lorenzo, or the table tops in the Pitti Palace, he will see strange vagaries. He will see designs of flower and fruit in which background, stem, leaf, blossom, insect are all most successfully imitated, so far as their colors and shading go, by selected pieces of natural stone, all flat, all smooth and polished on a continuous surface; but he will see also that the little fruits, cherries and apricots, are in high relief, each cherry standing up by what seems half its diameter above the surface around it. Is this very important or very interesting? Probably not to most students: to the student of the loftier arts this is babyish enough; and so, in the very beautiful carvings of the Japanese which are almost imitation, the fish sculptured in mother-of-pearl with eyes of beryl, the lotus leaves carved in ivory and stained with careful and

skillful gradations of green, the work, however delicate and subtle, seems childish; innocent enough, even acceptable as a part of a great world of decorative art which contains everything, the large and the impressive as well as the small and dainty, but still childish, a thing which no one ought to care very much about.

LANDSCAPE ARCHITECTURE. (17)

Consider now the artistic treatment of landscape. This, of course, is of all kinds, from that of almost indefinitely great scope, where hundreds of acres are treated with regard to the resulting effects, or where palaces costing large sums are so grouped with natural forms or seeming-natural forms that a single great composition results, down to the door-yard of the suburban resident with, as Mr. Olmstead has put it, a single Chinese porcelain seat under a tree for the point of sight, and the paths so arranged around tree and seat that all these features of the garden, each and all, seem inevitable, seem to have always been there, seem to be part of the ordinance of nature. Landscape gardening is divisible in practice into the laying out of parks for their own sakes and the laying out of grounds around buildings. This division is generally capable of being established. Even where both kinds of landscape gardening come together within the same area they are generally divisible, the terraces of the great manor house and the formal flower gardens with straight paths and flights of stone steps generally ending abruptly, and the park proper, with its natural or seemingly natural hillsides and hollows and irregular clumps of trees duly succeeding. The park and the garden; those are the two departments of the art.

One of the most perfect parks in Europe is the English Garden in Munich, where Count Rumford in the last century disposed a great tract of ground so that it now consists of large irregular rounded lawns completely surrounded by dense growths of immense trees: and, as the roads and wider paths are within the tree-grown area,



PARK OF SANS SOUCI, POTSDAM.

A striking example of the artistic treatment of landscape.

nothing else is visible as you look across the lawn except the canalized arms of the Iser where the water runs with headlong speed. The finest gardens are those of a few palaces and certain Italian villas; and here there is room for individual choice, between the great displays made by the steep hillsides of the Alban mountains where the papal villas are and all the ring of summits above Genoa where the seventeenth century nobles carried up their ladder-like walks to height above height as if in search of the clouds—and the absolute flatness of Versailles, and the slope of the Sans Souci Park at Potsdam.

And in the smaller undertakings of men or municipalities of smaller means the same distinction is visible. Architects who are successful with their country houses, large and small, will tell you that they care greatly about their tree planting, and that the power of setting a tall and pointed evergreen exactly where it should be, on the flank of a long stretch of frame house, is almost as important to them as the privilege of putting their chimney-stack where they

want it with a view to the exterior design of the whole. It is urged that this is unfair—that the architect should not handicap the owner in this way—that the house should be independent of extraneous conditions; but, on the other hand, it is surely reasonable that the architect should say: I can do something with the house alone, but I can do more with the house *plus* the trees. So, in the case of the city park; a small one containing from 8,000 to 20,000 square feet, there are disagreements among the thoughtful, and a decided difference of opinion, as to whether this park should refer in its design to the straight lines of buildings which hem it in, or whether it should not rather contradict them, whether its trees should not plant them out and conceal them; so that the citizen, once escaped from the unmitigated burden of the streets, may escape as completely as possible into the conditions of greenery and rural surroundings. These differences of opinion are worth citing here because they illustrate what we must consider carefully before this series of essays finishes, the view which the student is to



PROCESSIONAL ARCH.

Designed by C. J. Mulligan and erected for the Dewey celebration in Chicago.

take of differing and even contradictory criticism when it comes from sources which he cannot wholly disregard.

A kindred art is the arrangement and adorning of processions, fêtes, celebrations, and this again is divisible into two main branches. There is the adornment of the streets and avenues by structures which are or might be permanent, triumphal arches and masts which, if, indeed, they are not to remain might easily be permanent, and which are designed on the same lines, whether permanent, or temporary; and secondly, the arrangement of the moving display itself, a thing which is of necessity momentary. Does any one remember now the picture, famous enough twenty years ago, of the entry of Charles V. into Antwerp? The picture here meant was by Makart, the Austrian; but there have been one or two similar paintings of later times. As paintings they amount to little. They are bits of archæological display, attempts to fill canvases with gorgeous reminiscences of the past; the painting is little, but the ceremony which it represents must have been an important thing. So, in very modern times there have been antiquarian revivals in the flesh, in the living actuality, and not

in pictures. It is not infrequent in parts of Europe to have a deliberate revival of the past in some ceremonial procession or even, as Mr. Hamerton has pointed out, a hunting party; the whole thing copied as closely as archæological knowledge allows from the more artistic times gone by. And, finally, to have done, as we are compelled to have done, with the outlying decorative arts of this genus, there is stage decoration in the way of scenery and in the way of stage setting. Of this, indeed, something has been said above in connection with the dance, but there is no theatrical performance which can afford to dispense with decorative dispositions on and about the stage, and we moderns have this peculiar reason for admiring and encouraging this art, namely, that it is an art of our modern time. The actors of Shakespeare's time and those of Garrick's time knew nothing of it. What it was to the Greeks we can only guess, dreaming of its probably exceeding beauty. What it is to some Orientals, as to the Japanese, we can partly judge. It is, has been and may be as important a decorative art as any. The stage is almost the only refuge of the decorative artist who wishes to use his intelligence for such compositions as involve the placing and the movements of living men and women. That it is commonly ruined by *maquillage* and make-up, that the most important parts of the picture are destroyed by the ill-wearing of splendid garments and the ill-conceived adornment of the face, all made worse, in many cases, by the unnatural and falsely imagined lighting from below upward, is nothing against the importance of the art in itself, which has shown itself on certain occasions one of the most efficient of all our modern systems of decorative design.

WORKMAN AND ARTIST. (18)

Recurring now to the peculiarities of architectural fine art it is to be observed that an important distinction exists in this and in the smaller decorative arts which employ painting, carving, modeling and the like between those classes of work which are done,

preferably, by the workman who uses such wits and such good taste as nature and the masters of his apprentice-life have given him and those which are of necessity brought into shape by the very highly trained artist, the studio-made man, the academician, or his like. The arts of different epochs differ in the amount of decorative work done by the artisan. It is a commonplace of our school-books that this work was so done to a notable degree in the Middle Ages. There were then no artists, in the modern sense, no men forming a class apart and devoting them-

What we do know beyond any probability of going very wrong is the general truth that the artist of the time was one who traveled from place to place and did such stone-cutting and such painting on stone walls as the Fates allowed and as the bishops and barons were ready to order; or else a stay-at-home master of a shop, painting shields of arms and ornamental caskets or gilding and stamping boiled leather for crests and quivers, or carving the more delicate parts of massive oak furniture. He was a workman like other work-



ENTRY OF CHARLES V. INTO ANTWERP.

By Hans Makart, Austrian Painter, 1840-84. The nude figures are not historic, but due to the painter's fancy.

selves to artistical design alone, but rather a great community of very highly trained stone-dressers and wood-workers, of whom some were singularly able, and that not in mechanism alone. We know too little about the actual daily life of the people in the thirteenth century to be sure of the relations between the very able men who wrought the statues of the porches and the inferior workmen who were employed upon simple molded work, piers, parapets, and tracery: fine work enough, but not involving the artist's final touch.

men and his pay was not so very much higher than other workmen's pay; until such time as the important undertaking required the well-known man, and then some offers which might well be thought tempting in so simple an age were found necessary to lure him from his native town to the cathedral city or the semi-royal strong castle in the country. We are compelled to omit, from sheer inability to follow it, all consideration of the artist's position in antiquity, but as for the Middle Ages and the times that succeeded them there is no doubt that the

tendency to let the workman do his own designing, strong in the thirteenth and fourteenth centuries throughout Europe, disappearing in Italy in the fifteenth century, though still strong in the north, became weaker in the time of the classical Renaissance, and, between Bramante and Vanvitelli, disappeared almost wholly from the world. Not altogether so, however. Wherever there is traditional art there is a class of artistic workmen. Even to-day in a small French town you will find wood carvers who, working on a large scale in oak or with minute delicacy in boxwood, will give you carving in the style of Louis XIV. and in the style of Louis XVI. which you will not be able to tell from the originals. There are some who are masters even of the French Renaissance and who can carve in the style of Francois I., or even in the two styles of Francois I. and Henri II., and distinguishing or fancying that they distinguish between the two ways of handling. In a sense this is traditional work; and when one has bought a presumably genuine eighteenth-century panel he will not do so badly if he employs carvers of the provincial town in which his find has been made to complete the cabinet with friezes and minor parts elaborately carved in the style set by the large panel itself.

Still, in spite of the lingering of certain traditions in the more artistic parts of Europe, there is a new era in decorative art, and especially in the great master art of architecture, in which era we are still living, and the end of which is not yet visible.

The new era began apparently with the close of the French Revolution and the re-settlement of Europe. From that time on it has been free to every one to build in the style he might select, and the result is the negation of all principles and the absence of all valuable architecture. It is also true that all the decorative arts have suffered as architecture has, but there must be recorded this peculiarity, the decorative arts which are not architectural have almost of necessity a great deal of representative sculpture and painting in them. You must almost of necessity go to the highly trained

sculptor or painter if you want anything very fine in the way of carving, bronze work, decorative painting, or the like. It is hardly to be imagined that in the European world any long continued practice of decoration can go on without the employment of the sculptor and the painter and that of high rank and of artistic training. But as we have seen, the sculptor and the painter in their arts get fresh life every time they have suffered from decadence, a fresh life from the renewed study of nature; and decorative art shares in this improved condition of things every time that it can be said to take form. But that which is the salvation of architecture, that which alone can revivify this art which has no study of nature behind it, is the renewed study of structure. Every great architectural epoch has had a new system of building at the heart of it. One reason why the world was ready to abandon its exclusive devotion to neoclassic at the time of the re-settlement of Europe in 1815, was the long previous continuation of building without any novel or any very intelligent system of construction within it. During the nineteenth century there has not been any new system of building developed, and consequently there has been no revival however much that revival may have been longed for and worked for—no revival of architecture: and the time has been so long, the bad customs have been so strong, the prevalence of the false system so universal, that the European world has got out of the way of thinking that it is even possible to build intelligently or to decorate at all.

Now, with the closing years of the nineteenth century, a new system of building has, indeed, taken form. It appears to be developing itself into an almost universal system of building; but unfortunately it is not in the hands of artists. The men who control it, who understand it, who are leading it forward step by step toward a greatness which we do not yet fully understand, have received no artistic training whatever; they recognize no artistic traditions. Even the architects, when they touch upon this system of steel posts, bars, and rods, lose their hold on so much of ancient practice as has remained to them, and,

allowing the engineers to build what they like, pretend to make architecture of it by enclosing it in something which is derived from a radically different way of building.

It is very hard for us to judge of our own time but it does seem that the reason why there is no architecture to-day and why there has been none of any consequence since 1815 is the willingness of the designers to build in any style which may be fashionable for the moment, or which their employer may call for, or which the individual architect himself has taken a fancy to. So far as we know there will never be any improvement in artistic architecture so long as these conditions obtain. Whether there is any hope for the future we are unable to say. The increase in learning and in the ambition of our architects seems to count for nothing because this increase, evident as it is, and great as we may hope to find it,

does not tend in any way to unanimous action on the part of these men, learned and enthusiastic as they may be. It is on this account that the student of modern architecture is necessarily a student only of slight and unimportant buildings, buildings without significance, illustrative of nothing more than momentary flashes of opinion or of taste, deduced from nothing, traceable and leading to nothing obvious. On the other hand, decoration of minor objects, the decorative treatment of utensils and production of works of art which are not on a grand scale has improved marvelously within a few years. The most forlorn time for the fine arts of which we have any recollection is that epoch which, beginning with 1820 came to an end during the excitement of the Gothic Revival in England, the religious movement in France, the Purist or Pietist reform in Germany; that is to say,



WROUGHT IRON GATE.

By Ernst Melan.

the years from 1820 to 1850 were about as dull and as inartistic as could be, and the years following were but slowly seen to be any better in this respect. The London Exhibition of 1851, the Paris Exhibitions of 1855 and 1867, the Viennese Exhibition of 1873, all of these marked small forward steps in the way of the understanding of the conditions of art and the power of the artist over its different forms. Since 1873 there has been much noble decorative work in painted tiles, in ornamental windows, in bronze and silver, in wrought iron work. And so the century closes with this curious condition of things—an immense advance in the refinement and the originality, vivacity and significance of work in the small bronzes, in furniture, in ceramics, in interior decoration of various forms, and in many of the kindred minor arts, while there is at the same time a visible absence of good taste about dress, even the dress of women having become more and more insignificant and trivial as time has gone by, and the great art of architecture is, so far as we can judge, at a standstill. It is at a standstill because that which we mistake now and then for an evidence of advance is nothing more than skillfully applied archæology.

THE NATURE OF ARTISTIC THOUGHT. (19)

The full discussion of the different forms of art which has been given in Lessons (1) to (19) has seemed necessary because there is no understanding the inward significance of art without understanding its external form. The reader is reminded of what was said at the commencement of this inquiry, namely that in the arts of design the language was of peculiar importance and its comprehension of peculiar necessity. The language of art, as employed by a Chinaman carving in jade and that employed by a Frenchman modeling a colossal group for the front of a public building are practically the same, even as the language employed by the writer of verses for an advertisement and that employed by Wordsworth in writing his Eccle-

siastical Sonnets is the same; but the part played by language in the work of plastic art is more important than that played by the language of words in the rhyming verses.

An examination of the nature of artistic thought is next in order. It has been suggested above that one purpose of the sketch or the study made in clay or wax by the sculptor, made in lead pencil, in pen and ink, or in water color by the painter or sculptor or architect or decorative designer, might be and would generally be the preservation of such a thought. Even as a novel writer notes down an incident which has occurred to him (and it is on record that the elder Dumas stopped in Paris streets and said to himself, thinking of the plot of "Anthony," that here, indeed, was a dramatic thought): even as the writer of verses bethinks himself of a turn to be given to a stanza which has troubled him much, so the designer in the arts which appeal to the eye is eager to lose no part of his perfect recollection of the bright thought which the sleepless hours of the night or the casual incidents of the day may have brought into his mind.

What, then, is this artistic thought? It is generally a thought in pure form, in pure color, in pure light and shade; or, at most, a thought of how a certain form once secured will give a certain system of light and shade, or of how a certain note of color once fastened on the canvas will serve for a combination of light and shade. In other words, the artistic thought is not often more complex than this—that a certain arrangement of patches and gradations of color, or a certain arrangement of gradations alone in one and the same color or negation of color, such as gray passing into black, or, finally, a certain modulation of the exterior surface of a solid mass, will produce a certain effect upon the intelligent observer. The artist's thought which he desires to fix and hold is generally as simple as this: but it is not always so simple. Thus, the sculptor, while he imagines a beautiful combination of rounded surfaces, sees also as it flashes across his mind an opportunity long sought of expressing something about the facts of anatomy



SOUVENIR FROM ITALY.

By Corot, French landscapist, 1796-1875; a masterpiece of light and air, broadly rendered.

which he has never seen expressed to his own satisfaction. He thinks, in that unworded meditation which it is very hard for any one, hardest of all for himself, to put into words—he thinks that if he can secure those gradations of surface which to him mean the muscles of the thigh and of the calf he can also lead up from that, better than he has ever succeeded in doing it, to those similar subdivisions of surface which mark the articulation of the knee. Or the painter may have a thought as complicated as this: If I can paint, as I now see it, the head and neck inclined toward the spectator, I can secure also an expression of the subtle modeling on top of the shoulder from the muscles of the neck down to the shoulder joint; and I am sure that no living man has ever done that.

Or, to take a case far more elaborate in seeming conditions but probably more simple in its conception in the artist's mind, the painter may have the thought of a battle-piece in which it will be possible to express at the same moment the ponderous advance of an enormous force of heavy cavalry and in the near foreground such a play of sword cut and thrust, such a mingled and headlong action of flight and pursuit, such a confusion of man and horse in close and desperate struggle that this, added to the weight of the coming charge seen beyond, shall give in one moment the effect which is in his mind, the true expression of the formidable action of mounted men on the field of battle. And observe that the action, the weight, the force, at once ponderous and swift-moving, of cavalry, is rendered not in the language of words; for with this his thought has nothing to do; he sees it as expressed in the language of outline and color.

The struggle between the cuirassiers in the near foreground and the violent action of each man and horse: the movement of him who throws back his body from the waist upward in order to interpose his long-bladed saber and parry the thrust which threatens his life, of him who thrusts, of him who makes a sweeping cut, of him who, terrified, is crouching almost upon his horse's neck with furtive backward glance

as he spurs out of the tangled fight, of him who interposes to stop the blow which is aimed at his unconscious comrade's head; these matters of drawing, and with them the play of color on steel, on white cloth, on dark blue cloth, on dusky red cloth, on floating plumes, and on sweat bedrabbled hides of horses of two colors—these are the elements which make up the artistic thought, the perception rather than the conception, the thing seen in the mind's eye rather than the thing thought out, which concerns the foreground of the picture and the one half of its significance. The distant somber mass of horse and man dimly seen through clouds of red dust, the glittering of steel points seen through that dust, the pennons just distinguished above the cloud, the delicate change of direction in the main lines which show how the whole great column of cavalry is swinging into the heart of the picture and toward the foreground struggle, and particularly the general color mass and the combination of many colors into one color effect—this makes up the artistic perception of the other half of the picture.

ARTISTIC QUALITIES OF THE WORK OF ART. A, COMPOSITION. (20)

What, then, are the abstract principles which underlie a work of art? What are the elements which make up the artistic thought, and wherein does a noble thought of this kind differ from one more trivial or more unworthy? There is, first, in the making up of the separate parts of the picture, whether these were each the result of a flash of thought or whether some of them had to be built up by slow meditation and the combining of several thoughts—there is first the matter of grace of line or of mass. The passing of an outline into another, as of the shoulder and arm into the other outline of the horse's neck and head, or, on the other hand, into that of the nearly straight line distinctly marked by the glittering edge of the saber: the correspondence of the mass afforded by two horses' heads in close

proximity to the other mass formed by, let us say, the heads and shoulders of two struggling soldiers; the array of lances or of blades seen above the heads of the crowd, wide separated and glittering over the whole field, as in Doré's famous picture in the series of "The Wandering Jew," or concentrated and heading all one way, as in many of the very latest and most realistic pieces of battle painting where "push of pike" is illustrated as the principal subject; the bounding line of a crowded group echoed

by, whether they know the cause of their pleasure or not. Thus, in Blashfield's great ceiling in the Astoria Hotel the ring of musicians is bound together with singular firmness and determination of line by the sweeping curves of drapery—the bounding outlines of the figures; but a curious radiation of the straight firm lines of the musical instruments contradicts this and threatens at the first glance to tear the composition to pieces. It is not until a second look shows how much stronger is the concentration than



ATTACK ON A CONVOY.

By Edouard Detaille, French painter, 1848.—An episode of the Franco-Prussian War in which the artist participated; and a good example of "push of pike."

and imitated by the bounding line of a pair of trees or by the bounding line of a distant mass of men, of trees, of hill, of unwooded rolling ground: the combination, now of outline, now of heavy masses, is the first and primal thought in most artistic compositions. It is easy to see that the same thing obtains in sculpture. In mural painting it is, of course, one of the great desiderata; there is nothing that the executor of painting on a large scale craves more eagerly or that his admirers are more easily affected

the scattering, how much firmer are the bounding lines than the divergent lines, that the spectator is not merely reconciled to the contradictory effect of the two sets of lines but delighted by it: that which threatened to destroy being proved the greatest possible element of strength. It is so that a discordant note in music put in the right place, a harsh and in itself disagreeable ingredient in a salad, but in just sufficient quantity, redeems the whole from monotony and insignificance and makes a triumph of what

would otherwise have been less markedly successful.

If this composition carries with it the literary or historical or narrative sense as well, it may prove to be more powerful. The artistic thought hardly includes the idea of narration, of the statement of fact, of relating or teaching anything; but the man who has the artistic thought may also have the semi-literary, the semi-historical, the didactic thought as well. Thus, in the battle picture previously imagined (see Page 64) the picture as described may be thought to be too much lacking in a central feature. It consists of two parts and those very decidedly separated the one from the other; and the first impression made upon the observer is that it needs a central point to tie the whole together. But no one can say how far that central point may be replaced by the sentiment of unity; by the known, and, indeed, the visible, the apparent fact that the mass of cavalry in the background is sweeping forward to the relief and the support of the fighters in the near foreground who have evidently dashed in upon the retreating enemy. Such a replacing of a physical and visible central point by one which the imagination supplies would be impossible in purely decorative art, such as for instance, architecture. He would be a feeble designer who would tell you that his church did not need the cupola or the flèche at the crossing of the transept, because the eye of the beholder was at once reconciled to its absence by reason of his knowledge that just there the vaults of the transept and of the nave meet and for a moment coalesce. That is possible in the design which has a piece of general non-artistic significance behind it, which might not be possible in an abstract design, as in pure decoration.

Imagine a piece of abstract coloring as when a panel is to be painted with cloudings, spottings, wavings, floating forms, suggested perhaps by nature but descriptive of nothing in nature. Such a panel must be extremely perfect in the beauty of abstract line and in the purity of gradation from tint to tint through an indefinite number of delicate and indescribable variations of color. But if, by chance, the artist is

representing sunset clouds, and the observer sees at once that he is painting a sunset, then a certain sharpness, harshness, violence of line or of mass may be allowed him, because it will appeal to the spectator's remembrance of sunsets which he has seen and which in like manner contained surprising and even for the moment unwelcome passages of shadow or of color.

This union of the purely artistic and of the recording or the narrative thought is to be seen in the lines and the surfaces which express the artist's sense of construction. There appears to be no better phrase in which to express this vastly important element in the excellence of the work of art. Allusion has been made to it before, especially in the lessons concerning sculpture; as where the action of leg, thigh, and foot all expressing the same momentary violent or strenuous action was insisted on. The same thing is visible in landscape, as where in a well-known picture by Homer Martin the painting represents a flat-bottomed small valley through which you look to the sea, at Newport. On either side, a rocky hill is seen rising abruptly from the meadow which makes the flat of the valley. Now, it is obvious at once to the person who, even without experience in paintings, is accustomed to look at nature that the rocky structure existed beneath the meadow which is therefore shown to be a plain of deposit, sand, or marsh, it is indifferent which—a mass of accumulated sand or soil having nothing to do with the rocky structure of that part of the earth's surface. But Martin is of all painters the one who most disregards the mere accidental or unimportant facts of the landscape. One of his most admirable pictures is, to the present writer's knowledge, made up out of a couple of trees which struck the artist's eye and his impressionable mind, and which were not placed as he would have had them placed. To glorify those trees other trees in clumps, studied in neighboring or distant fields, were brought together, and the drawing of the ground below was modified, and, finally, a still surface of sleeping water was put at the foot of the trees to partly reflect their color and form and so emphasize and insist

upon the essential fact of the picture. This illustrates at once the independence which the true artist feels unconsciously of all the visible, evident facts of the situation and the strong sense he has of the essential facts; for the almost wholly imaginary picture is as strong in its truth of surface, in hill, in gradual slope, in still water and in old and sapling trees as the picture which is much more closely a copy of an existing scene.

This, then, is to be included in the general idea of composition. The lines and the modulated surfaces, whether in sculpture or in painting, which express structure are to be looked for and reckoned with. A composition less seemingly graceful may be redeemed by the recognition of these important natural truths as a composition which ignores them may be soft and valueless in spite of its delicacy of abstract line.

A RTISTIC QUALITIES OF THE WORK OF ART. B, COLOR. (21)

Artistic thoughts which are chiefly in terms of color are most easily understood, as they are most important and most decided in the matter of painting; but they exist in all the arts which appeal to the eye. Thus, a sculptor may well reject a scheme of his own or of a pupil because, though admirable in its suggestion of anatomical truth, force, dignity, or the like, it is evidently incapable of producing, when embodied in marble, plaster or bronze, a charming effect of delicate lights and shades. These lights and shades are, of course, full of color, delicate and subdued color, but color as far removed from pure black and white as are, to the ordinary eye, the strongest combinations of reds and blues. The sun is good enough to attend to that, and to provide that none of the out-of-door shadows of his world shall be black, as none of his lights are white. And in doors, though the sun is not made welcome as he should be, the pale reflection of his power gives us something of that natural coloring of shadows and of shades which may or may not be aided, may or may not be marred, or

even nearly overcome by the cross lights and subordinate color reflections of our walls and ceilings. The tints which modulate for our eyes the surface of the statue are so very subdued that in the large hall, or in the crowded and richly-adorned apartment though smaller, they are lost; something of that has been said above when it was imagined that a statue should stand in a gallery of strong paintings. It was on this account that the ancients colored and the Orientals have always colored their statuary; or, at least, this was the chief reason. The glare of an unclouded sun on the one hand, the semi-darkness of a closed interior on the other hand, either may be fatal to the sculptor's thought in form, if it remains unaided by the strong emphasis possible to him who uses painting and gilding to help out his design.

Still, the general color thought is different from this. And here it must be noted that very few painters among all the thousands whose names are recorded, and among the hundreds whose names and works are notable and form part of our history—that few among them all have made color their chief object. It seems strange that this should be so; for, of all the means of expression possible to the painter this one of color is the only one which is absolutely and exclusively his own. The sculptor can vie with him, can perhaps out-do him, in the expression of form by itself, and even of form when tinted or invested with what we ordinarily speak of as color, that is, with differentiated aspects which in a certain way correspond to the different bars of the spectrum. Our vocabulary breaks down in this case, as in so many cases above. We have no means of distinguishing between color considered as a mighty engine of thought and color in the very different sense of contrasted yellow and purple. There is however, the convenient phrase "local color," which means the general look of the thing, as seen in common daylight. The local color of grass is green, in spite of the yellowness of it in sunshine; but green is not generally welcome to painters who love color and so they avoid it? Is not that contradictory enough to excuse any outcry for a new terminology?

It is a fact that there are many painters who have mainly studied and drawn in light and shade, and who seem to have invested their work afterward with the local colors, with yellow, blue, green, or some modifications or tints of those colors, while there are but few comparatively who think primarily in color. When La Farge says of Delacroix that he was the chief, the leading painter of the century (the exact words are perhaps immaterial), he means, it is absolutely certain that he means, that Delacroix was the first of those who, in the nineteenth century, looked

regio was one of the greatest of colorists, one of the most powerful thinkers in color which the world has known, and the highly trained observer is startled by noticing that the Sistine vault of Michelangelo is an astonishing work in color, although there the coloring is pale and high-keyed rather than impressive and somber, but partly because in fresco, and not in oil-painting, having a peculiarly calm, pale glory of its own. The world goes on talking about Michelangelo as if he were merely a master of form, and about the paintings in the Sistine as if they had been



SACRED AND EARTHLY LOVE.

An allegorical picture by Titian, in the Borghese Gallery, Rome. No more precise interpretation than that indicated in the title is known.

upon the colored look of the world as the important thing, and thought mainly in terms of color. Every one knows that this is the characteristic of the great Venetian school. Titian is commonly ranked as the first of colorists, and after him come such masters as Veronese among the later men, Giorgione among men of Titian's own time (though he died young, whereas Titian lived the century out), Bellini among the men of the previous generation. These are the men whom every one thinks of when the word colorist is used; but in the same way Cor-

regio was one of the greatest of colorists, one of the most powerful thinkers in color which the world has known, and the highly trained observer is startled by noticing that the Sistine vault of Michelangelo is an astonishing work in color, although there the coloring is pale and high-keyed rather than impressive and somber, but partly because in fresco, and not in oil-painting, having a peculiarly calm, pale glory of its own. The world goes on talking about Michelangelo as if he were merely a master of form, and about the paintings in the Sistine as if they had been



THE COUNTESS SPENCER.

By Sir Joshua Reynolds. An example of breadth in portraiture.

THE SIGNIFICANCE OF THE TERM BEAUTY IN THE ARTS OF DESIGN. (22)

There are a number of technical terms in common use among writers upon art, which terms convey undoubtedly some meaning to the reader and sometimes the right meaning, but which are still open to serious misunderstanding. Thus, there are such terms as breadth or a broad treatment, strength or strong drawing or strong painting, and such terms of general application as grace, variety, contour, flow, decision and terms in the way of adjectives made from or belonging to those nouns which adjectives are, perhaps, still more commonly in use. Chiaroscuro means simply light and shade, or perhaps light and shade treated systematically. Color relations is an awkward phrase meaning merely that deliberate and at least partly successful combination of colors which makes up a design in color. Delineation means drawing by lines, outlining, and something more, the representation of everything in a figure or a group of figures which can be expressed by separate lines

bounding and expressing the different parts of the figures, drapery, etc.; or, at least, a large number and the more important of those different parts and details. This matter of drawing by lines is one which is the special characteristic of certain schools of painting; and there are some writers on art who insist upon the necessity of such outline drawing as the basis of all good work in art, while there are others who, regarding the unquestioned success of painters who ignore this sort of work almost wholly, conclude that it is not always and uniformly a primal necessity. But, as for the terms given above, they are generally 'phrases which may be used successfully under certain conditions. Thus, a piece of sculpture is strong if on the one hand the figures are firmly set upon their feet, the pose and carriage of the limbs and body significant of strength in the life which is suggested by the statue or figure carved in relief, or, on the other hand, if the modeling of even partial surfaces is singularly bold, masterly and effective. Decision implies the evidence of firm and straight-forward action on the part of the artist who has invented or designed the group or the painting, and the absence of any show of doubt in his own mind as to what his intention was. Grace signifies, of course, that agreeable flow of line or of surface which, whether in the living person, in the hillside, in the group of trees or a work of art is abstractly fine and pleases the eye in a gentle and subtle way. In short, the majority of such terms explain themselves, and there is not much danger of misuse of them so complete as to throw the student off his proper line of investigation.

There are still several important side truths connected with fine art, and several terms conveying more or less accurately the significance of those truths, all of which need explanation. As these terms are used more with regard to painting than to other forms of art it is best to confine their explanation to the terms of that art. Thus, it is hardly possible to speak of values or of mystery or atmosphere except in relation to the art of painting in some of its forms: and this is only one evidence of what has been

said above, that painting is much the most complex and difficult to understand of all the arts, while still it is that one to which people go the most carelessly, and most often with the idea of being amused.

Consider, for instance, the work of the so-called Impressionists, Claude Monet, Édouard Manet, Camille Pissaro, Raffaelli, Sisley, Degas, Besnard, and the ladies, Miss Cassatt, and Madame Morizot. The world of artists is itself divided as to the relative importance of their works; and, therefore, within limits, a non-artist haunter of galleries is free to approve and disapprove; but the limits are well marked. The facts that such able men have done the peculiar work under consideration, and that such lifelong students of art have admired it, states at once to the public the nature of those limits. The artist has tried for a set of truths which are not very obvious—are not on the surface of things—which are, in fact, somewhat like the blue shadows on snow and the yellow color of grass alluded to above.

It is extremely curious that the English Preraphaelites, of all men the most faithful to delineation, and preaching the most rigidly close adherence to the models actually before them as they drew, and the French "Impressionists," the reverse of their English predecessors in all these respects, should have hit upon the same

way of offending careless lookers at pictures. The painters of each of these schools express some curious truths about nature's light and color, and use these for very inter-



GENIUS GUARDING THE SECRET OF THE TOMB.

By Saint Marceaux, contemporary French sculptor. An example of strength. The massive and forceful modeling recalls that of Michelangelo.

esting art works: and in each case they receive plenty of ridicule and very little sympathy.

The great set of fourteen pictures of Rouen Cathedral, all taken from the same



THE QUEEN OF THE CAMP.

By J. G. Jacquet, contemporary French genre painter. One of many possible examples of graceful line.

point of view and all of the same size, serve to explain the meaning of all this. What the artist was trying to show was the importance in art of a study of nature's effects of color and light, or rather of colored light. He says to the public: Observe that this Rouen Cathedral is not one thing, but as many things as nature chooses to make it, and, in art, as many different things as the artist has skill to make it. Rouen Cathedral under sunset light to-day is a very different thing from

that which I saw there, in that same spot, yesterday; and if you will get up tomorrow morning before the sun you will see again a very different Rouen Cathedral. Not many days ago the present writer saw from Long Island south beach a little wooden ventilation tower, sharply defined against the smoke of that hideous conflagration of the German steamers and their lading piers at Hoboken, which was then raging, twenty-three miles away: and all against a sunset sky. That tower seemed important, a mass which influenced the landscape; but next morning under the sunrise light, it was what a photograph would show it, a very commonplace little box with a pyramidal roof.

Why, then, if the truths of natural colored light are capable of being expressed by simple objects, by sand-dunes, orchard-trees, sheds and shanties, why does the artist choose the great cathedral? Partly for its size and complexity which help him to show off the contrasts which he desires to insist upon, but partly

also, no doubt, from a desire to have with him the sympathy of an audience who, as he suspects, will care little about daylight or evening light, but a great deal about Rouen Cathedral. The artist may not think so much of your sympathies and associations as you do, because he has artistic thought to express, but he is not unaware of the advisability of "taking his audience with him" by appealing to their historical and literary sympathies.

All painting tends to become the painting



SUN RISING IN A MIST.

Painted by J. M. Turner, English landscapist, 1775-1851; and engraved by T. A. Prior. A masterpiece of "Atmosphere."

of impressions; and it is not out of the way to say, as has been said, that this painting of impressions is the painter's true business in life. Why, then, is the particular art of the small French school above alluded to called by this name? There is no proper reason for it. It was a mere protest on their part against what they thought was the relative blindness of other artists to natural impressions. They adopted the name, it would seem, from the same motives which have led a peculiar sect of Christians to call themselves by that single name, Christians, without qualification. We, at least, they seem to say, we, at least, will paint only our impressions of nature; for these are all that any man should paint or can paint with sincerity.

The above named painting of impressions is in color; but if an artist sets down in black or in the brown of sepia or in any single tint the impression made upon him by a colored object, what he does is translating from color into monochrome. If he puts down a number of such tints graded one into the other, following all the while the colored scene before him and translating it continually into the same monochrome, he is making a transcript from nature as faithfully as the difficulties of this translation allow him to make it. These monochromatic tones are what we call values. A stone may be grayish blue and the grass near it green, on a cloudy day, and yet they may be expressed by exactly the same shade when you are drawing "by values" in monochrome. The stone and the grass are each, in the impression they make upon the artist, equally far removed from the white of his paper, which is the highest light he can get. But let the sun come out, and the grass will suddenly spring up many degrees in the scale; and now a monochrome drawing, made from the same point of view of the same stone and grass after the clouds have gone, will show a wholly different system of values.

The present writer has seen the famous cliffs which we call the Palisades on the Western bank of the Hudson River come out so bright in the morning sunshine, while clouds were dark above and behind

them, that those bluish gray trap rocks were the brightest things in the landscape and several degrees higher in light than the clouded sky. A drawing of this scene made accurately "by values" would be a most astonishing piece of "impressionism" and would bring down upon the artist a great deal of ridicule. It appears, then, that true drawing by values would be "impressionism" in monochrome. "Impressionism" in color is merely the same process, the artist unconsciously exaggerating the unfamiliar blues and purples, which he feels as if he alone had discovered in the shadows of the natural scene. For it is in the shadows, and in the shades, which are the sides of things turned away from the light, that the beautiful colors are generally to be found. The sun, though he creates all the glory of color for us, eats it up too, and where his full beams are shining there is not much entertainment or employment for the colorist.

SIGNIFICANCE OF THE TERM BEAUTY IN THE ARTS OF DE- SIGN.—*Continued.* (23).

There are two other words, atmosphere and mystery, which perhaps need explanation. This also may be given by indirect approach. When we speak of Turner's landscape, the art of that extraordinary genius who worked in England during the first half of the nineteenth century, we strike upon a subject likely to excite great differences of opinion. Excellent critics among the artists themselves differ very widely as to the importance of his work. The reason for this is primarily that Turner's chief mission on earth was to paint the great effects of landscape, especially of landscape seen at a great distance, "wide landscape" as we have got into the way of calling it, and that during his maturity he felt himself drawn especially to cloud, mist, fog, smoke—vapor of all sorts—and the wonderful effects produced by sunlight shining upon and through these gases and films. Now, it is inevitable that painters, who have been brought up rather to believe in severe drawing and in the human body carefully studied as the be

all and the end all of painting, should feel a lack of interest in these cloud effects of Turner's. And then the man was not free from a queer theatrical streak which ruined some of his pictures, and, in the eyes of those who did not discriminate between the noble and the less sincere of his large paintings, has ruined his reputation as well. Turner, then, besides being one of the greatest of all possible impressionists, was the great master of atmosphere and mystery.

For what is atmosphere? It is the reappearance in the picture of that effect of distance which in nature is given by the hazy exhalations, of which we are unconscious in nature, except as they diminish the sharpness of distant objects. And what is mystery? It is the artistic use of this atmosphere, and of those imperfections in our own eyes because of which external nature is something else to us than a series of sharply outlined, distinctly seen, clear cut objects. A painter who lived constantly in the trade-wind region, as in one of the West India Islands, would have only occasional peeps into the mystery of nature; everything there is so distinct! and the sun rises and goes down with the waves of the Caribbean Sea distinctly outlined upon his disk. He who watches sunrise and sunset from a Vermont mountain top, will not in sixty consecutive days, once be able to note the moment when the sun clears the horizon or dips behind it; and the Vermont painter never sees nature except through a veil of which he cannot be unconscious. The deliberate choice, by the great Dutchmen of the Seventeenth century, of gray sea and lowering sky, was one of the boldest and one of the most successful "new departures" in the history of art. Mystery and atmosphere were theirs: and in them they found color, grandeur, dignity and a chance to express in landscape the loftiest artistic thoughts.

Finally there is the very general term, beauty, which requires special consideration. This is so because all rightly directed thought upon fine art insists upon its peculiar nature as a means of giving a lofty and enduring kind of pleasure. Like poetry, like music, the arts of design appeal to those loftier powers of enjoyment which are

akin to, though different from, the affections. As the love that one feels for a close friend, a child, a native town, a fatherland, a cause, is a source of the highest pleasure and is, indeed, chiefly known to us and chiefly valuable to us because of this singular power of giving pleasure so great that it is what we generally call happiness,—so the fine arts of whatever nature have it in their power to give a continued, unceasing, unwearying, ineffable enjoyment to those who learn to read their language and to think their thoughts. The amount, the degree, of this enjoyment is absolutely inexplicable to him who has not learned the language and the aim of that thought. There is, we all know it, the familiar old expression, "I would not be as learned as you; I should lose so much pleasure which now I get from the things which you despise." The answer to this is, of course, that the pleasure which such a person, not "learned," can procure from the many works of art which he admires is as nothing to that which comes to the more critical student from the few which alone he can admire. And it is customary in speaking in this way of fine art to mention "beauty" as the object of fine art. Beauty, we are told, not moral purpose, not religious enthusiasm, not narration, is the object of art.

If, then, the true object of art as explained throughout this series of Lessons is to be expressed by the single term beauty, that word must, indeed, have a definition somewhat different from the meaning usually given it.

Consider Burns's notable poem, "The Jolly Beggars." No one has ever denied the astonishing merit of that poem as a work of art; and yet, as Matthew Arnold, praising it warmly, has truly said of it, it is bestial; bestial in subject and unmeasured in its descriptions and in the words put into the mouths of the personages who play out the hideous drama. Consider Browning's story of the girl at Pornic; there is his own criticism of it, "a horrible verse," an account of what seems unmitigated, unmeasured immorality, and treated in harsh, hard, straining stanzas. Consider the bugle call which conveys an order to the battle line; and



HEAD OF MEDUSA.
Ascribed to Leonardo da Vinci.

the boatswain's whistle with its expressive meaning for those who understand its language; or, if these are inadmissible to our argument because they are not deliberately intended to be works of art, consider the harsh discords which go to make up the evolution of a great symphony, occurring more than once in its hour-long out-rolling of the great thought.

SIGNIFICANCE OF THE TERM BEAUTY IN THE ARTS OF DESIGN.—*Concluded.* (24)

So, in the graphic arts, think of the newly found statue of the seated athlete, the boxer with his armed fists; or consider the Medusa ascribed to Leonardo da Vinci; or, in another plane of criticism, take the archaic statues of early Greece, the unnaturally awkward, ill-shaped, inorganic plantigrade which we



AN EGYPTIAN SCULPTURE.
Ka Statues of Ra-hotep and his Sister-Wife, Nofret.

a European palace. What we mean when we use beauty in the ordinary sense is not in those things. Ugliness is rather their key.

There are, then, very different ways in which a work of graphic or plastic art may reject or refuse beauty as its principal subject: that is to say, beauty in the ordinary sense of the word. Archaic sculpture, whether Egyptian, with a recognized formalizing and stiffening of the human form, or Assyrian, with a convention different from that of Egypt but equally apart from that which we consider the beauty of humanity; or archaic Greek, with an evident striving for the highest truth but with a singular incapacity to attain it; or French twelfth century, with a deliberate alteration of the human lines in order that the architectural lines may be glorified and made more ad-



AN ASSYRIAN STATUE.
It represents Nebo, God of Letters.

call the Apollo of this, the Apollo of that, though they are more probably votive grave statues, memorials of the dead; or again works of art of such a point in the decadence that their mannerism is oppressive and the very character of their lines and colors now unattractive to the eye and mind accustomed to purer and sweeter things,—some of the paintings which have made the celebrity of galleries, the Bronzino, the Salvator Rosa of this or that famous room in



AN ASSYRIAN RELIEF.

It represents Ea, God of the Waters, as symbolized by the fish.

mirable by the combination; or early Italian, with an as yet half-remembered reference to the architectural sculpture of earlier days—archaic sculpture in any of its forms is felt to be noble in its purpose and is seen and known to have been the condition out of which the high and ineffable work of the next succeeding epoch was to come. On this account we give to archaic sculpture something more than in itself it is entitled to, something more reserved and sympathetic than hearty admiration. And yet in itself, and without the reference to the greater work to follow, it is worthy still of much respect and is capable of giving much pleasure. Even a bas-relief of a time long before the great era, found shattered and broken, stained in spots by the heavy pigments left from the coloring which invested it once, and clogged and choked with the soil which has not yet been cleared away from it—even such a bas-relief, just come to light amid the indurated clay of the Grecian field, is capable of giving such purely artistic pleasure as defies our attempts to fully explain it even to a fairly receptive friend who may have been absent when the find was made. The fact seems to be that the artistic thought once fairly expressed has power to excite kindred thoughts in the mind of the beholder, and that these kindred thoughts once excited in the mind of the beholder are capable of giving that enduring pleasure which, as we have said, it is the power and the privilege of the fine arts to give.

When you listen with shut eyes to the development of a Beethoven symphony, the long passage which is marked *scherzo* has power to

excite risibility, and a sympathetic listener may laugh, or feel it necessary to restrain himself from laughing aloud, with no cause for his cacchination except the tickling of his sense of the humorous by the succeeding harmonies. In like manner, the artistic treatment by Burns of the filthy and unspeakably vicious characters of his drama, and the artistic treatment by the painter of a subject of no matter what unspeakable immorality or horror has yet the power of exciting that pleasure which the fine arts alone can give. How much more if the offense is not present, and if the power of the artist to select, to choose and to modify has full sway. There are scenes in nature which are extremely ugly, and yet the painter can so handle them that they seem beautiful. The barest rock, the muddiest pool, the most desolate sand-dunes, the most feeble and inexpressive rolling country, the flattest prairie just burned over, is capable of such treatment by the landscape painter that we shall always love his work; for he has the power of investing the ugly landscape with lovely colors and the power of painting above it a sky which he can make as splendid as he pleases without the possibility of our finding fault with either the verity or the charm of his conception. So, in some complex way, the ugly pose, the violent gesture, the harsh face, the tattered and disfigured garment, the objects and phases which in nature we admit to be repulsive are easily made attractive, once the artist's handling has been given to them.

The purpose of these remarks is to show that beauty, if we must use that word, is to be considered as expressive of all those characteristics which make up a truly worthy artistic thought. The line may be ugly, but the color may redeem it. The mass may be clumsy and ill balanced, but it may have subordinate lines of extraordinary beauty which the mind, without weighing the quality fully, yet recognizes and enjoys. The subject may be hateful, but the treatment be great. Beauty is but one word for an adequate and satisfying expression of a significant artistic thought.



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The Great Sphinx

The Fine Arts

A University Course
in

Sculpture
Painting
Architecture
and
Decoration

IN THEIR HISTORY
DEVELOPMENT *and* PRINCIPLES

EDITOR • IN • CHIEF

EDMUND BUCKLEY, A.M., Ph.D., University of Chicago

CONSULTING EDITORS

J. M. HOPPIN, D.D., Yale University

ALFRED V. CHURCHILL, A.M., Columbia University

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DECORATIVE COMPOSITION, BY JOHN WILLIAMS.

Details purposely omitted, in order to force attention to the composition. Use in testing the rules of Brown, Van Brunt, and Ross in Lessons 5 and 6.

Representative Judgments on the Principles of Art.

BY

ALFRED V. CHURCHILL, A.M.

DIRECTOR DEPARTMENT OF FINE ARTS, TEACHERS COLLEGE, COLUMBIA UNIVERSITY.

INTRODUCTORY.

In suggesting a series of elementary readings on art principles, my desire is to present to the reader certain thoughts which may assist him to a comprehension of art *from the inside*, that is, from the standpoint of its content rather than its history and development. We want to know what the artist felt, not what the archæologist has found out.

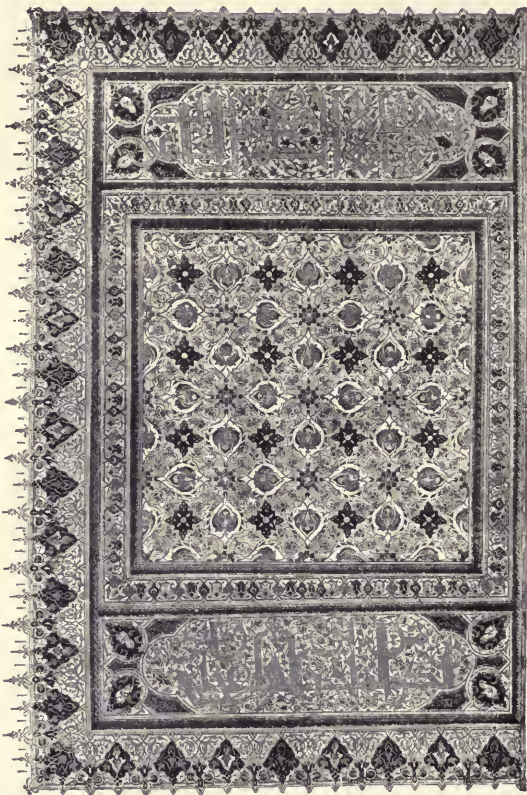
The material offered in this kind to the serious student, who knows nothing about art but who wishes to learn, is singularly scant. What there is must be sought at wide intervals in the writings of men whose work was intended primarily for the professional student. The most helpful sug-

gestions have been made in various volumes of recent years, perhaps most notably in G. B. Brown's work on the "Fine Arts," although there is no work which fills precisely the place in the literature of the arts of design which is occupied, in the field of music, by Mr. Matthews' volume on "How to Understand Music." Miss Emery's little volume on "How to Enjoy Pictures," has been repeatedly mentioned to me as having been of value to beginners.

The difficulties of producing a parallel work for the arts of design (by arts of design is meant those arts which have form and color as their basis) are of course great and manifold. The forms of graphic art are by no means so easily set forth as those of music. We have no recognized scale, and

no science of harmony and counterpoint. We cannot speak of notes and chords and resolutions with anything approaching the definiteness which attaches to analogous terms of the sister art. And perhaps we never shall be able to do so, although these themes are absorbing the attention of gifted thinkers.

In default of these, it will be of use to us to consider certain thoughts of masters



TITLE PAGE OF A MANUSCRIPT OF THE KORAN
FROM THE FIFTEENTH CENTURY

whose words were intended for the initiated ear, perhaps, but who can be listened to with profit by those who have the will to learn. These readings are informal and incomplete. They merely suggest some of the considerations which control the painter, the sculptor, the architect; some of the qualities which the good workman would fain achieve, and which the longest life is all too short, the most strenuous exertion all too feeble, to compass.

ABSOLUTE ART.(1)

It is important for us to get the idea of absolute beauty in art apart from representation. Music, for instance, has the power to please the ear and the mind with ordered sounds. This pleasure is produced through the music quite in itself, and without reference to any particular images which it may bring up in the mind. This is especially true of classic instrumental music. Such art as this may properly be designated as absolute music.

It is somewhat more difficult for us to conceive of absolute art in design, especially in painting. But this is a necessary conception and will be found enlightening to the reader. If we think of such examples of art as the finest Turkish rugs and other textiles produced in the great art epochs, we see at once that there is a "musical value of line and color," which is quite independent of representation.

The pleasure we have from these things comes into the mind through the perception of order and relation in color and line, just as in music through order and relation of notes. We please ourselves in this way every time we select a dress or shirt pattern. There is rarely any realistic representation on such patterns. (If there is it is almost invariably in bad taste.) A good "flowered pattern" is almost always flat and conventional in treatment. In primitive pottery we find ornaments which are beautiful but mean nothing—*nothing but the best thing of all, the satisfaction of the inner desire of the soul for order, for beauty.*

So that art which is intended for the eye must satisfy the eye with its intrinsic beauty of line and color, quite apart from the thing represented. If the painter of portraits is a great artist, his work will have the qualities of absolute beauty of line and color. They would please the sympathetic observer even if he did not know what was represented, even if the picture were turned upside down. In fact, painters often do turn their pictures upside down in order to be less distracted, for the time being, by the thing represented, and to judge their color and line-

harmonies disinterestedly. The student should practice the same thing.

"He believed music to be, in a sense, the key to the other fine arts, since its essence is pure beauty; that space-art may be called 'visual music,' and may be criticised and studied from this point of view. Following this new conception, he had constructed an art-educational system radically different from those whose corner-stone is Realism. Its leading thought is the expression of Beauty not Representation."—*A. W. Dow, "Composition," p. 5.*

"Looking out from a grove we have trees as vertical straight lines, cutting lines horizontal or nearly so. Leaving small forms out

the subject, it may be enough for us here to know that works of formative art do give us pleasure of a disinterested and lasting kind, and this for two reasons; partly because they are *beautiful*, and, partly because they are *significant*.

"This association of significance with beauty as elements of effect in the arts of form, is opposed to the view of some modern critics, who assert that a work of art should be beautiful and nothing more. The argument on which they chiefly rely to support this view is derived from the art of music. As music, they say, delights the ear by a succession of lovely sounds, so architecture, painting and sculpture should 'delight the eye by lovely color and forms.

As the sounds of music are mere sounds and mean nothing, so the colors and forms in question should be colors and forms and nothing more. That they express or symbolize ideas, or represent anything in nature, is an untoward accident, to be as far as possible ignored. A picture, according to this theory, should be as much as possible like a Persian carpet, and present a beautiful combination of colors and pleasing harmony of tone, without any complications arising from 'subject' or truthfulness to nature, while architecture and sculpture should offer agreeable combinations of lines and masses without dabbling in symbolism or idealization of the human form.

"Fully to discuss the questions thus raised would require a volume, and it will only be possible here to bring forward one or two reasons for retaining the term 'significance' side by side with that of 'beauty' in the connection just indicated. The theory under consideration has the merit of being delightfully easy and logical, but it is, as we shall presently see, at once unscientific and practically absurd. The fact is that the illustration on which it chiefly relies, that of music, does not bear it out. As Mr. James Sully has sufficiently shown, the musician's notes are not mere sounds, but derive a large part of their power over us from the fact that they recall, in a far-off way, the tones of the



LANDSCAPE COMPOSITION.

From Dow's "Composition," by courtesy of The Baker & Taylor Co.

of account we have in these main lines an arrangement of rectangular spaces much like the gingham and other simple patterns. This then is one kind of beauty of landscape."—*Ibid.* (See the accompanying picture.)

"As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of color. . . . Art should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like."—*J. M'Neill Whistler, "The Gentle Art of Making Enemies," p. 127.*

"Without entering on the philosophy of

human voice in emotional utterance, and so awake in us associations of sentiment none the less moving because they are of a latent and subtle order. So also the shapes and tones and colors presented in the arts of form are not merely visual impressions, but are continually appealing to similar trains of association in our minds. Around everything in nature we have woven associations of pleasure or pain or interest, so that, by the mere fact of our living in the midst of them, they have become to us no longer mere things, but part of the furniture of our intellectual and moral life. This is the case with those persons or scenes or objects of which the counterfeit presentment comes before us in painting and in sculpture, but it is true equally of almost everything that can be seen or suggested, alike in nature and in art.

"Speaking broadly there are three aspects under which a picture may be regarded. (1) It may be regarded merely as the presentation of nature, and in this case it may be really Nature, not Art, with which the spectator is concerned. (2) It may be regarded merely as a beautiful thing in form and color, with no reference at all to the subject of the representation. (3) Between these two opposing views there comes the third, which, ignoring neither the subject of the work nor its outward appearance as form and color, regards rather *the artistic treatment of the subject* which has won from nature the secret of beauty.

That this latter view embodies the soundest appreciation of the art will appear more clearly if we consider for a moment each of the two more narrow and limited theories above indicated."—*G. B. Brown, "The Fine Arts,"* §§ 97, 107.

THE LAWS OF PRINCIPALITY AND REPETITION. (2)

Ruskin has made a statement of certain principles of *composition* which will be helpful to us. He indicates at the very start also that these laws are universal.

"It follows, from these general truths, that it is impossible to give rules which will

enable you to compose. You might much more easily receive rules to enable you to be witty. If it were possible to be witty by rule, wit would cease to be either admirable or amusing: if it were possible to compose melody by rule, Mozart and Cimarosa need not have been born: if it were possible to compose pictures by rule, Titian and Veronese would be ordinary men. The essence of composition lies precisely in the fact of its being unteachable, in its being the operation of an individual mind of range and power exalted above others.

"But though no one can *invent* by rule, there are some simple laws of arrangement which it is well for you to know, because, though they will not enable you to produce a good picture, they will often assist you to set forth what goodness may be in your work in a more telling way than you could have done otherwise; and by tracing them in the work of good composers, you may better understand the grasp of their imagination, and the power it possesses over their materials. I shall briefly state the chief of these laws.

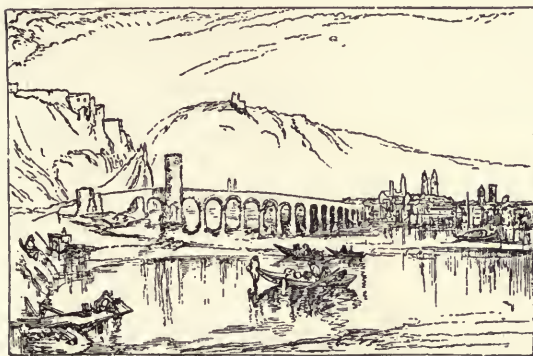
"**The Law of Principality.**—The great object of composition being always to secure unity; that is, to make out of many things one whole; the first mode in which this can be effected is, by determining that *one* feature shall be more important than all the rest, and that the others shall group with it in subordinate positions.



"This is the simplest law of ordinary ornamentation. Thus the group of two leaves, *a*, is unsatisfactory, because it has no leading leaf; but that at *b* is prettier, because it has a head or master leaf; and *c* more satisfactory still, because the subordination of the other members to this head leaf is made more manifest by their gradual loss of size as they fall back from it. Hence part of the pleasure we have in the Greek honeysuckle ornament, and such others.

"Thus, also, good pictures have always one light larger or brighter than the other lights, or one figure more prominent than the other figures, or one mass of color dominant over all the other masses; and in general you will find it much benefit your sketch if you manage that there shall be one light on the cottage wall, or one blue cloud in the sky, which may attract the eye as leading light, or leading gloom, above all others. But the observance of the rule is often so cunningly concealed by the great composers, that its force is hardly at first traceable; and you will generally find they are vulgar pictures in which the law is *strikingly* manifest.

"As, in every good picture, nearly all laws of design are more or less exemplified, it will, on the whole, be an easier way of explaining them to analyze one composition thoroughly, than to give instances from various works. I shall therefore take one of Turner's simplest; which will allow us, so to speak, easily to decompose it, and illustrate each law by it as we proceed.



BRIDGE OVER THE MOSELLE.

A composition by J. M. W. Turner.

"Here is a rude sketch of the arrangement of the whole subject; the old bridge over the Moselle at Coblenz, the town of Coblenz on the right, Ehrenbreitstein on the left. The leading or master feature is, of course, the tower on the bridge. It is kept from being *too* principal by an important group on each side of it; the boats, on the right, and Ehrenbreitstein beyond. The boats are large in mass, and more forcible

in color, but they are broken into small divisions, while the tower is simple, and therefore it still leads. Ehrenbreitstein is noble in its mass, but so reduced by aerial perspective of color that it cannot contend with the tower, which therefore holds the eye and becomes the key of the picture. We shall see presently how the very objects which seem at first to contend with it for the mastery are made, occultly, to increase its preëminence.

"**The Law of Repetition.**—Another important means of expressing unity is to mark some kind of sympathy among the different objects, and perhaps the pleasantest, because most surprising, kind of sympathy, is when one group imitates or repeats another; not in the way of balance or symmetry, but subordinately, like a far-away and broken echo of it. Prout has insisted much on this law in all his writings on composition; and I think it is even more authoritatively present in the minds of most great composers than the law of principality. . . . In the composition I have chosen for our illustration, this reduplication is employed to a singular extent. The tower, or leading figure, is first repeated by the low echo of it to the left; put your finger over this lower tower, and see how the picture is spoiled. Then the spires of Coblenz are all arranged in couples (how they are arranged in reality does not matter; when we are composing a great picture, we must play the towers about till they come right, as fearlessly as if they were chessmen instead of cathedrals.) The dual arrangement of these towers would have been too easily seen, were it not for a little one which pretends to make a triad of the last group on the right, but is so faint as to be hardly discernible: it just takes off the attention from the artifice, helped in doing so by the mast at the head of the boat, which, however, has instantly its own duplicate put at the stern. Then there is the large boat near, and its echo beyond it. That echo is divided into two again, and each of those two smaller boats has two figures in it; while two figures are also sitting together on the great rudder that lies half in the water, and half aground. Then, finally, the great mass of Ehrenbreit-



MICHAEL.

MADONNA ADORING CHILD.

TOBIAS AND RAPHAEL.

By Perugino. A triptych, originally an altar piece, now in the National Gallery, London.

stein, which appears at first to have no answering form, has almost its *facsimile* in the bank on which the girl is sitting; this bank is as absolutely essential to the completion of the picture as any object in the whole series. All this is done to deepen the effect of repose.

"Symmetry or the balance of parts or masses in nearly equal opposition, is one of the conditions of treatment under the law of Repetition. For the opposition, in a symmetrical object, is of like things reflecting each other; it is not the balance of contrary natures (like that of day and night) but of like natures or like forms; one side of a leaf being set like the reflection of the other in water.

"Symmetry in Nature is, however, never formal nor accurate. She takes the greatest care to secure some difference between the corresponding things or parts of things; and an approximation to accurate symmetry is only permitted in animals because their motions secure perpetual difference between the balancing parts. Stand before a mirror hold your arms in precisely the same position at each side, your head upright, your body straight, divide your hair exactly in

the middle, and get it as nearly as you can into exactly the same shape over each ear, and you will see the effect of accurate symmetry you will see, no less, how all grace and power in the human form result from the interference of motion and life with symmetry, and from the reconciliation of its balance with its changefulness. Your position, as seen in the mirror, is the highest type of symmetry as understood by modern architects.

"In many sacred compositions, living symmetry, the balance of harmonious opposites, is one of the profoundest sources of their power: almost any works of the early painters, Angelico, Perugino, Giotto, etc., will furnish you with notable instances of it. The Madonna of Perugino in the National Gallery, with the angel Michael on one side and Raphael on the other, is as beautiful an example as you can have.

"In landscape, the principle of balance is more or less carried out, in proportion to the wish of the painter to express disciplined calmness. In bad compositions, as in bad architecture, it is formal, a tree on one side answering a tree on the other; but in good compositions, as in graceful statues, it is

always easy, and sometimes hardly traceable. In the Coblenz, however, you cannot have much difficulty in seeing how the boats on one side of the tower and the figures on the other are set in nearly equal balance; the tower, as a central mass uniting both."—*John Ruskin, "The Elements of Drawing," Letter Three.*

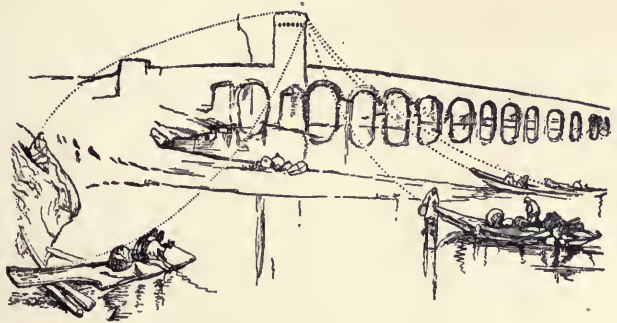
THE LAWS OF CONTINUITY, CURVATURE, AND RADIATION.⁽³⁾

"The Law of Continuity.—Another important and pleasurable way of expressing unity is by giving some orderly succession to a number of objects more or less similar. And this succession is most interesting when it is connected with some gradual change in the aspect or character of the objects. Thus the succession of the pillars of a cathedral aisle is most interesting when they retire in perspective, becoming more and more obscure in the distance; so the succession of mountain promontories one behind another, on the flanks of a valley; so the succession of clouds, fading farther and farther towards the horizon; each promontory and each cloud being of different shape, yet all evidently following in a calm and appointed order. If there be no change at all in the shape or size of the objects, there is no continuity; there is only repetition—monotony.



CALAIS SANDS AT SUNSET.
A study by J. M. W. Turner.

It is the change in shape which suggests the idea of their being individually free, and able to escape, if they liked, from the law that rules them, and yet submitting to it. I will leave our chosen illustrative composition for a moment to take up another, still more expressive of this law. It is one of Turner's most tender studies, a sketch on Calais Sands at sunset; so delicate in the expression of wave and cloud, that it is of no use for me to try to reach it with any kind of outline in a woodcut; but the neighboring rough sketch is enough to give an idea of its arrangement. The aim of the painter has been to give the intensest expression of repose, together with the enchanted lulling, monotonous motion of cloud



COMPOSITION, WITH LINES OF CURVATURE INDICATED.

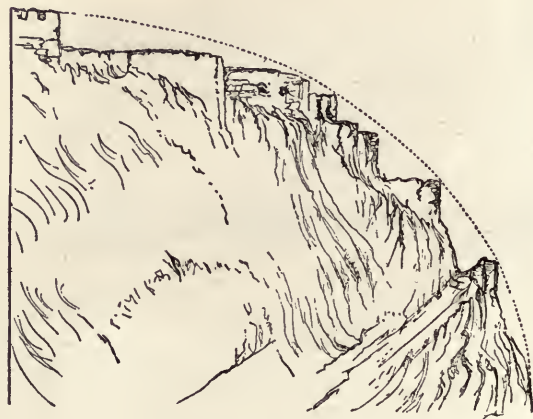
and wave. All the clouds are moving in innumerable ranks after the sun, meeting towards the point in the horizon where he has set; and the tidal waves gain in winding currents upon the sand, with that stealthy haste in which they cross each other so quietly, at their edges: just folding one over another as they meet, like a little piece of ruffled silk, and leaping up a little as two children kiss and clap their hands, and then going on again, each in its silent hurry, drawing pointed arches on the sand as their thin edges intersect in parting; but all this would not have been enough expressed without the line of the old pier-timbers, black with weeds, strained and bent by the storm waves, and now seeming to stoop in following one another, like dark ghosts escaping slowly from the cruelty of the pursuing sea.

"Well, to return to our continuity. We see that the Turnerian bridge is of the absolutely perfect type, and is still farther interesting by having its main arch crowned by a watch-tower. But as I want you to note especially what perhaps was not the case in the real bridge, but is entirely Turner's doing, you will find that though the arches diminish gradually, not one is *regularly* diminished—they are all of different shapes and sizes: you cannot see this clearly on p. 83, but in the larger diagram, p. 85, you will with ease. This is indeed also part of the ideal of a bridge, because the lateral currents near the shore are of course irregular in size, and a simple builder would naturally vary his arches accordingly; and also, if the bottom was rocky, build his piers where the rocks came. But it is not as a part of bridge ideal, but as a necessity of all noble composition, that this irregularity is introduced by Turner. It at once raises the object thus treated from the lower or vulgar unity of rigid law to the greater unity of clouds, and waves, and trees, and human souls each different, each obedient, and each in harmonious service.

"The Law of Curvature.—There is, however, another point to be noticed in this bridge of Turner's. Not only does it slope away unequally at its sides, but it slopes in a gradual though very subtle curve. And if you substitute a straight line for this curve (drawing one with a rule from the base of the tower on each side to the ends of the bridge, and effacing the curve), you will instantly see that the design has suffered grievously. You may ascertain, by experiment, that all beautiful objects whatsoever are thus terminated by delicately curved lines, except where the straight line is indispensable to their use or stability: and that when a complete system of straight lines, throughout the form, is necessary to that stability, as in crystals, the beauty, if any exists, is in color and transparency, not in form. Cut out the shape of any crystal you like, in white wax or wood, and put it beside a white lily, and you will feel the force of the curvature in its purity, irrespective of added color, or other interfering elements of beauty.

"Well, as curves are more beautiful than straight lines, it is necessary to a good composition that its continuities of object, mass, or color should be, if possible, in curves, rather than straight lines or angular ones. Perhaps one of the simplest and prettiest examples of a graceful continuity of this kind is in the line traced at any moment by the corks of a net as it is being drawn: nearly every person is more or less attracted by the beauty of the dotted line. Now it is almost always possible, not only to secure such a continuity in the arrangement or boundaries of objects which, like these bridge arches or the corks of the net, are actually connected with each other, but—and this is a still more noble and interesting kind of continuity—among features which appear at first entirely separate. Thus the towers of Ehrenbreitstein, on the left, appear at first independent of each other; but when I give their profile on a larger scale, the reader may easily perceive that there is a subtle cadence and harmony among them. The reason of this is, that they are all bounded by one grand curve, traced by the dotted line; out of the seven towers, four precisely touch this curve, the others only falling back from it here and there to keep the eye from discovering it too easily.

"And it is not only always *possible* to obtain continuities of this kind: it is, in drawing large forest or mountain forms essential to truth. The towers of Ehrenbreitstein might or might not in reality fall into such a curve, but assuredly the basalt



TOWERS OF EHRENBREITSTEIN.



THE SO-CALLED THESEUS, BUT PERHAPS DIONYSOS.
A statue from the Eastern Pediment of the Parthenon, Athens, now in the British Museum, London.—See page 96.

rock on which they stand did; for all mountain forms not cloven into absolute precipice, nor covered by straight slopes of shales, are more or less governed by these great curves, it being one of the aims of Nature in all her work to produce them. The reader must already know this, if he has been able to sketch at all among the mountains, if not, let him merely draw for himself, carefully, the outlines of any low hills accessible to him, where they are tolerably steep, or of the woods which grow on them. . . . Graceful curvature is distinguished from ungraceful by two characters: first, its moderation, that is to say, its close approach to straightness in some part of its course; and, secondly, by its variation, that is to say, its never remaining equal in degree at different parts of its course.

"This variation is itself twofold in all good curves.

"There is, first, a steady change through the whole line from less to more curvature, or more to less, so that *no* part of the



TYPES OF CURVED LINES.

line is a segment of a circle, or can be drawn by compasses in any way whatever. Thus, *a* is a bad curve, because it is part of a circle, and is therefore monotonous throughout; but *b* is a good curve, because it continually changes its direction as it proceeds.

"Not only does every good curve vary in general tendency, but it is modulated, as it proceeds, by myriads of subordinate curves.

"The Law of Radiation.—We have hitherto been concerned only with the binding of our various objects into beautiful lines or processions. The next point we have to consider is, how we may unite these lines or processions themselves, so as to make groups of *them*. Now, there are two kinds of harmonies of lines. One in which, moving more or less side by side, they variously,

but evidently with consent, retire from or approach each other, intersect or oppose each other: currents of melody in music, for different voices, thus approach and cross, fall and rise, in harmony; so the waves of the sea, as they approach the shore, flow into one another or cross, but with a great unity through all, and so various lines of composition often flow harmoniously through and across each other in a picture. But the most simple and perfect connection of lines is by radiation; that is, by their all springing from one point, or closing towards it: and this harmony is often, in Nature almost always, united with the other; as the boughs of trees, though they intersect and play amongst each other irregularly, indicate by their general tendency their origin from one root. An essential part of the beauty of all vegetable form is in this radiation: it is seen most simply in a single flower or leaf, as in a convolvulus bell, or chestnut leaf; but more beautifully in the complicated arrangements of the large boughs and sprays. For a leaf is only a flat piece of radiation; but the tree throws its branches on all sides, and even in every profile view of it, which presents a radiation more or less correspondent to that of its leaves, it is more beautiful, because varied by the freedom of the separate branches.

"This law of radiation, then, enforcing unison of action in arising from, or proceeding to, some given point, is perhaps, of all principles of composition, the most influential in producing the beauty of groups of form. Other laws make them forcible or interesting, but this generally is chief in rendering them beautiful. In the arrangement of masses of pictures, it is constantly obeyed by the great composers; but, like the law of principality, with careful concealment of its imperativeness, the point to which the lines of main curvature are directed being very often far away out of the picture. Sometimes, however, a system of curves will be employed definitely to exalt, by their concurrence, the value of some leading object, and then the law becomes traceable enough."—*John Ruskin, "Elements of Drawing," Letter Three.*

THE LAWS OF CONTRAST, CONSISTENCY, AND HARMONY. (4)

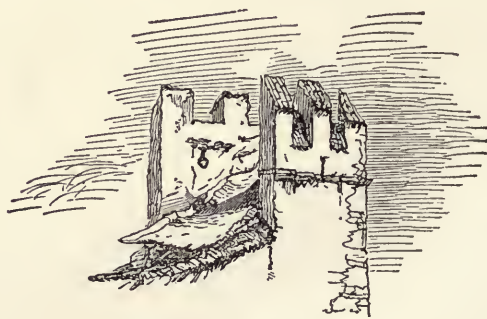
"The Law of Contrast.—Of course the character of everything is best manifested by Contrast. Rest can only be enjoyed after labor; sound, to be heard clearly, must rise out of silence; light is exhibited by darkness, darkness by light; and so on in all things. Now in art every color has an opponent color, which, if brought near it, will relieve it more completely than any other; so, also, every form and line may be made more striking to the eye by an opponent form or line near them; a curved line is set off by a straight one, a massy form by a slight one, and so on; and in all good work nearly double the value, which any given color or form would have uncombined, is given to each by contrast.

"In this case again, however, a too manifest use of the artifice vulgarizes a picture. Great painters do not commonly, or very visibly, admit violent contrast. They introduce it by stealth and with intermediate links of tender change; allowing, indeed, the opposition to tell upon the mind as a surprise, but not as a shock.

"Thus in the rock of Ehrenbreitstein, p. 86, the main current of the lines being downwards, in a convex swell, they are suddenly stopped at the lowest tower by a counter series of beds, directed nearly straight across them. This adverse force sets off and relieves the great curvature, but it is reconciled to it by a series of radiating lines below, which at first sympathize with the oblique bar, then gradually get steeper, till they meet and join in the fall of the great curve. No passage, however intentionally monotonous, is ever introduced by a good artist without *some* slight counter current of this kind; so much, indeed, do the great composers feel the necessity of it, that they will even do things purposely ill or unsatisfactorily, in order to give greater value to their well-doing in other places. In a skillful poet's versification the so-called bad or inferior lines are not inferior because he could not do them better, but because he feels that if all were equally weighty,

there would be no real sense of weight anywhere; if all were equally melodious, the melody itself would be fatiguing; and he purposely introduces the laboring or discordant verse, that the full ring may be felt in his main sentence, and the finished sweetness in his chosen rhythm. And continually in painting, inferior artists destroy their work by giving too much of all that they think is good, while the great painter gives just enough to be enjoyed, and passes to an opposite kind of enjoyment, or to an inferior state of enjoyment: he gives a passage of rich, involved, exquisitely wrought color, then passes away into slight, and pale, and simple color; he paints for a minute or two with intense decision, then suddenly becomes, as the spectator thinks, slovenly; but he is not slovenly: you could not have *taken* any more decision from him just then; you have had as much as is good for you; he paints over a great space of his picture forms of the most rounded and melting tenderness, and suddenly, as you think by a freak, gives you a bit as jagged and sharp as a leafless blackthorn.

"Perhaps the most exquisite piece of subtle contrast in the world of painting is the arrow point, laid sharp against the white side and among the flowing hair of Correggio's Antiope. It is quite singular how very



SMALL TOWER.

little contrast will sometimes serve to make an entire group of forms interesting which would otherwise have been valueless.

"There is a good deal of picturesque material, for instance, in this top of an old tower, tiles and stones and sloping roof

not disagreeably mingled; but all would have been unsatisfactory if there had not happened to be that iron ring on the inner wall, which by its vigorous black *circular* line precisely opposes all the square and angular characters of the battlements and roof. Draw the tower without the ring, and see what a difference it will make.

"There are in this figure several other simple illustrations of the laws we have been tracing. Thus the whole shape of the wall's mass being square, it is well, still for the sake of contrast, to oppose it not only by the element of curvature, in the ring, and lines of the roof below, but by that of sharpness; hence the pleasure which the eye takes in the projecting point of the roof. Also because the walls are thick and sturdy, it is well to contrast their strength with weakness; therefore we enjoy the evident decrepitude of this roof as it sinks between them. The whole mass being nearly white, we want a contrasting shadow somewhere; and get it, under our piece of decrepitude. This shade, with the tiles of the wall below, forms another pointed mass, necessary to the first by the law of repetition. Hide this inferior angle with your finger, and see how ugly the other looks. A sense of the law of symmetry, though you might hardly suppose it, has some share in the feeling with which you look at the battlements; there is a certain pleasure in the opposed slopes of their top, on one side down to the left, on the other to the right. Still less would you think the law of radiation had anything to do with the matter: but if you take the extreme point of the black shadow on the left for a center, and follow first the low curve of the eaves of the wall, it will lead you, if you continue it, to the point of the tower cornice; follow the second curve, the top of the tiles of the wall, and it will strike the top of the right-hand battlement; then draw a curve from the highest point of the angle battlement on the left, through the points of the roof and its dark echo; and you will see how the whole top of the tower radiates from this lowest dark point. There are other curvatures crossing these main ones, to keep them from being too conspicuous. Follow the curve of the upper roof, it

will take you to the top of the highest battlement; and the stones indicated at the right-hand side of the tower are more extended at the bottom, in order to get some less direct expression of sympathy, such as irregular stones may be capable of, with the general flow of the curves from left to right.

"You may not readily believe, at first, that all these laws are indeed involved in so trifling a piece of composition. But as you study longer, you will discover that these laws, and many more, are obeyed by the powerful composers in every *touch*: that literally, there is never a dash of their pencil which is not carrying out appointed purposes of this kind in twenty various ways at once; and that there is as much difference, in way of intention and authority, between one of the great composers ruling his colors, and a common painter confused by them; as there is between a general directing the march of an army, and an old lady carried off her feet by a mob.

"The Law of Consistency.—It is to be remembered, in the next place, that while contrast exhibits the *characters* of things, it very often neutralizes or paralyzes their *power*. A number of white things may be shown to be clearly white by opposition of a black thing, but if we want the full power of their gathered light, the black thing may be seriously in our way. Thus, while contrast displays things, it is unity and sympathy which employ them, concentrating the power of several into a mass. And, not in art merely, but in all the affairs of life, the wisdom of man is continually called upon to reconcile these opposite methods of exhibiting, or using, the materials in his power. By change he gives them pleasantness, and by consistency value; by change he is refreshed, and by perseverance strengthened.

"Hence many compositions address themselves to the spectator by aggregate force of color or line, more than by contrasts of either; many noble pictures are painted almost exclusively in various tones of red, or gray, or gold, so as to be instantly striking by their breadth, flush or glow, or tender coldness, these qualities being exhibited only by slight and subtle use

of contrast. Similarly as to form; some compositions associate massive and rugged forms, others slight and graceful ones, each with few interruptions by lines of contrary character. And, in general, such compositions possess higher sublimity than those which are more mingled in their elements. They tell a special tale, and summon a definite state of feeling, while the grand compositions merely please the eye.



THE TORRENT.

By Ruysdael, in Amsterdam. An example of consistency.

"This unity or breadth of character generally attaches most to the works of the greatest men; their separate pictures have all separate aims. We have not, in each, gray color set against somber, and sharp forms against soft, and loud passages against low: but we have the bright picture, with its delicate sadness; the somber picture, with its single ray of relief; the stern picture, with only one tender group of lines;

the soft and calm picture, with only one rock angle at its flank; and so on. Hence the variety of their work, as well as its impressiveness. The principal bearing of this law, however, is on the separate masses or divisions of a picture: the character of the whole composition may be broken or various, if we please, but there must certainly be a tendency to consistent assemblage in its divisions. As an army may act on several points at once, but

can only act effectively by having somewhere formed and regular masses, and not wholly by skirmishers; so a picture may be various in its tendencies, but must be somewhere united and coherent in its masses. Good composers are always associating their colors in great groups; binding their forms together by encompassing lines, and securing, by various dexterities of expedient, what they themselves call "breadth": that is to say, a large gathering of each kind of thing into one place; light being gathered to light, darkness to darkness, and color to color. If, however, this be done by introducing false lights or false colors, it is absurd and monstrous; the skill of a painter consists in

obtaining breadth by rational arrangement of his objects, not by forced or wanton treatment of them. It is an easy matter to paint one thing all white, and another all black or brown; but not an easy matter to assemble all the circumstances which will naturally produce white in one place, and brown in another. Generally speaking, however, breadth will result in sufficient degree from fidelity of study: Nature is always broad; and if you

paint her colors in true relations, you will paint them in majestic masses. If you find your work look broken and scattered, it is, in all probability, not only ill composed, but untrue.

"The opposite quality to breadth, that of division or scattering of light and color, has a certain contrasting charm, and is occasionally introduced with exquisite effect by good composers. Still, it is never the mere scattering, but the order discernible through this scattering, which is the real source of pleasure; not the mere multitude, but the constellation of multitude. The broken lights in the work of a good painter wander like flocks upon the hills, not unshepherded; speaking of life and peace: the broken lights of a bad painter fall like hailstones, and are capable only of mischief, leaving it to be wished they were also of dissolution.

"The Law of Harmony.—This last law is not, strictly speaking, so much one of composition as of truth, but it must guide composition, and is properly, therefore, to be stated in this place.

"Good drawing is, as we have seen, an *abstract* of natural facts; you cannot represent all that you would, but must continually be falling short, whether you will or no, of the force, or quantity, of Nature. Now, suppose that your means and time do not admit of your giving the depth of color in the scene, and that you are obliged to paint it paler. If you paint all the colors proportionately paler, as if an equal quantity of tint had been washed away from each of them, you still obtain a harmonious, though not an equally forcible statement of natural fact. But if you take away the colors unequally, and leave some tints nearly as deep as they are in Nature, while others are much subdued, you have no longer a true statement. You cannot say to the observer, 'Fancy all those colors a little deeper, and you will have the actual fact.' However he adds in imagination, or takes away, something is sure to be still wrong. The picture is out of harmony.

"This harmony of tone, as it is generally called, is the most important of those which the artist has to regard. But there are all kinds of harmonies in a picture, according

to its mode of production. There is even a harmony of *touch*.

"I have now stated to you all the laws of composition which occur to me as capable of being illustrated or defined; but there are multitudes of others which, in the present state of my knowledge, I cannot define, and others which I *never hope to define*; and these the most important, and connected with the deepest powers of the art. Among those which I hope to be able to explain when I have thought of them more, are the laws which relate to nobleness and ignobleness; that ignobleness especially which we commonly call 'vulgarity,' and which, in its essence, is one of the most curious subjects of inquiry connected with human feeling. Among those which I never hope to explain, are chiefly laws of expression, and others bearing simply on simple matters; but, for that very reason, more influential than any others. These are, from the first, as inexplicable as our bodily sensations are; it being just as impossible, I think, to explain why one succession of musical notes shall be noble and pathetic, and such as might have been sung by Casella to Dante, and why another succession is base and ridiculous, and would be fit only for the reasonably good ear of Bottom, as to explain why we like sweetness, and dislike bitterness. The best part of every great work is always inexplicable: it is good because it is good; and innocently gracious, opening as the green of the earth, or falling as the dew of heaven.

"But though you cannot explain them, you may always render yourself more and more sensitive to these higher qualities by the discipline which you generally give to your character, and this especially with regard to the choice of incidents; a kind of composition in some sort easier than the artistical arrangement of lines and colors, but in every sort nobler, because addressed to deeper feelings.

"All noble composition of this kind can be reached only by instinct: you cannot set yourself to arrange such a subject; you may see it, and seize it, at all times, but never laboriously invent it. And your power of discerning what is best in expression, among

natural subjects, depends wholly on the temper in which you keep your own mind; above all, on your living so much alone as to allow it to become acutely sensitive in its own stillness. The noisy life of modern days is wholly incompatible with any true perception of natural beauty."—*John Ruskin, "Elements of Drawing," Third Letter.*

In Ruskin's statement he has spoken of principles of beauty rather than of representation. The same laws apply to the curve of a vase, and the cut of a gown. If our reading of these passages is profitable, we shall find ourselves looking at lines in pictures and in nature in quite a new way. We shall find analogies in music and in the dance.

TWO OTHER AUTHORITIES ON LAWS OF COMPOSITION.(5)

In contrast with Mr. Ruskin's elaboration, Prof. G. B. Brown, a living authority on art, posits only three formal conditions of beauty in composition, the nature of which will appear from the following selections:

"**The formal conditions** of beauty in composition may be reduced to three—Clearness of arrangement, Repetition or Regularity, and Contrast or Variety. There must be clearness of arrangement that the eye may be able to find its way among the elements of the composition; enough similarity among these for the eye to be able to rest and feel at home; enough variety to prevent its becoming fatigued and indifferent. The physiology of the matter is evident. In a composition, say, of a picture, or of the façade of a building, if there is a medley of lines all running in different directions, the eye in following them is distracted and worried; it seeks to find a way through the maze, but is continually balked and turned aside. The same is the case if the lines all seem to lead away out of the composition in different directions; the eye then parts from the work and has each time to be brought back to it from the outside. Dissatisfaction results naturally from the jarring and irregular muscular movements thus caused, whereas if the lines

are arranged in ordered groups, with a *way through them*, and with a certain repetition of forms, the eye feels at ease, and takes pleasure in following the well-marked or remembered tracks. This is just the physiological side of the artistic principles we have already dealt with in other connections. That a work of art should be a unity, that harmony should be studied in the relations of the parts, are principles which have a physiological as well as a rational basis.

"On the other hand, if the eye is asked to do the same thing too often—to follow the same track over and over again—the result is boredom, and dissatisfaction of another kind. Unless there is sufficient change of direction in the lines concerned, or sufficient *Contrast*, the same result follows as in the case of the prolonged envisagement of a single color. The organs of vision demand the stimulus of change, though they fret at mere aimless zigzagging. The matter will be simplified if we note the differing characteristics of a few familiar figures of a simple kind, in relation to the above three conditions of formal beauty.

"The same principles that apply to beauty in simple forms obtain also in the higher walks of Composition. This pure pleasure of the eye is provided for by the *architect* when he marshals his grand masses and plans out his smaller subdivisions; by the sculptor, when he secures a 'flow of line' throughout his group; by the painter, when he distributes his tones and colors, and sketches in his forms. There is always involved a balance of the same qualities just noticed. The forms of architecture, depending mainly as they do on construction, are clear and decided, and necessarily involve a large amount of Repetition. The rectangular mass of the whole monument is broken into smaller rectangular masses, and these are subdivided by horizontal and vertical features, and pierced by rectangular openings. Repetition is secured by the symmetrical arrangement of these divisions on each side of a center, Contrast by the introduction of oblique or curved forms, especially in some predominant feature such as the dome or spire.

"When we pass from architecture to *sculp-*

ture, we have to deal with an art, which, though dependent to some extent on grandeur of aspect, cannot be in this respect a rival of the architectural monument, and makes up for the deficiency by greater complexity and beauty in parts. The curves of the statue or group are exquisitely varied, and we may find that different forms of the egg-shape, with its contrast of fuller and sharper curves, on the whole prevail. If we examine from this point of view the classical figure of the Venus de' Medici (with the arms removed), which has great formal beauty though little elevation of type, we shall see how much depends on such contrast between rounded thigh and delicate knee, between the spacious, broadly-treated shoulders and the more rapid fall and rise of the sacral depression and the gluteus.

"The art of *painting* save when it is only reproducing the impressions given by architecture and sculpture, relies less than the plastic art upon beauty of form. We have already seen that the most painterlike painting is that in which form is rather understood than emphasized, and which gives rather a general impression of tone and color. At the same time, though the picture does not consist of figures definitely circumscribed, yet the elements of the composition have amongst them certain relations of form, on which depend the broad general effect of the piece. It is true that there is a harmony in coloring that is independent of the shape or size of the tinted spaces, just as a tone-study may be effective through mere contrast of light and darkness. Yet in practice we speak continually of the 'masses,' of light and shadow, or of a 'sweep of color,' through a picture, and the skillful disposition of these elements, *as forms*, is a great part of the mystery of pictorial composition. Such composition will necessarily have less formal regularity, because less decision in the shapes, than is the case either in architecture or in sculpture, but it is none the less amenable to the same laws, and its success will depend equally on Clearness, Regularity and Contrast.

"Pictorial composition is so varied in its possibilities that it is sometimes forgotten how severe an element of restraint is pro-



VENUS DE MEDICI.

In the Uffizi Gallery, Florence.

vided by the frame or mural-setting. The field of composition is always precisely bounded, and though in mural work it may conform to various geometrical figures, in the case of the modern cabinet picture it is nearly always a rectangle. The first duty of the composition is to fill this set space with a pleasing combination of forms, or passages of tone and color, arranged on the principles here under discussion, and these must have relation to the whole space as well as to each other. Rules which have now a somewhat antiquated sound used to be formulated for pictorial composition, as it was understood in the great Italian schools of figure-painting in the sixteenth century.

Let your chief mass or group,' it was said, 'be of a pyramidal form'; 'divide your objects or figures into two masses or groups, one the chief mass or group of the picture,

the other much smaller but of a well-calculated relation to it'; 'keep your principal object, your highest light, or your most intense color well towards the middle of your field, though of course not rigidly in the center of it.' These and many similar precepts are now out of date, and the independence and experimental character of modern painting brook ill the restraint of formulæ; yet the painter is none the less observing all the time certain unwritten laws, based on essentially the same principles as the old. . . . But the truth remains all the time the same, that the practice of painting, like that of every other art, is not a mere matter of individual caprice, but must conform to general principles of artistic treatment.

"The difference is that the art is more cunningly concealed, and to the uninitiated the effect is made to look spontaneous. It is not really spontaneous, for the *good* impressionist picture is the result of very careful study and of experiments in arrangement, the extent of which is a studio-secret hidden from the admirer of the completed results as 'something so fresh and natural.' 'The Art,'—of making up a good picture—is just the judicious balancing of those opposite qualities so often spoken of in the preceding pages as 'Unity' and 'Diversity,' 'Harmony' and 'Strength of effect,' 'Repetition' and 'Contrast'—for these are only different ways of putting the same idea. Yonder dab of light, in the middle-distance of that impressionist landscape, is introduced to save the harmony of tender grays from flatness and lack of interest. It was put in too light at first, and drew the attention unduly to that particular part of the picture, and it has been 'out' half-a-dozen times before its exact relation as light to the rest of the tone-composition was determined. Then it was originally placed a trifle further to the right hand, and was found to be too directly under the point in the gray sky where the light is struggling through the clouds. Now we see, in the finished piece, that it lies on the line of a pleasant curve with this point and the light on the heap of stones in the foreground, and brings these two into a connection which makes for the general harmony.

The position and the intensity of this patch of light is just as much the concern of the art of composition as the massing of the parts of a Gothic façade, or the drawing together of the lower limbs of the Theseus (p. 87) so as to round off the effect of the whole figure. Here again, as in sculpture, will be found the value of *line*, the magic potency of which will avail to bind the scattered elements that straggle about within the frame into an organic unity, whereon the eye will dwell contented as upon a work not of nature or of chance, but of the order-giving imagination of a rational man."—*G. B. Brown, "The Fine Arts,"* §§ 122, 125-128.

Dr. Denman W. Ross, of Harvard University, considers that the principles of pure design may be reduced to three: Balance, Rhythm, and Harmony. These three are cosmical principles. Universal design is accomplished according to the same laws that control our little designs upon paper.

By *Balance* is meant the opposition of attractions by which the eye is held in a certain position, the center of any composition or design.

By *Rhythm* is meant those shape-connections which carry the eye in a consistent movement through the details of a design.

By *Harmony* is meant the unity which results from the deliberate choice of elements consistent with one another, or the reconciliation of contrasts.

Pure design is the subordinating of the idea of representation to that of balance, rhythm, and harmony. It is the task of the painter to achieve representation through pure design.

BEAUTY IN SIMPLE FIGURES.

(6)

We shall find also that a vast deal of expression of character can exist in a very small compass of line expression.

"I believe that all true lines of grace and beauty, though they are necessarily infinite in variety and meaning, are capable of division into *three distinct classes* according to the respective spirit or genius of the three civilizations out of which they grew, and that

each class, as it expresses a unity of great significance in the history of the human race, is capable of concentrating its distinguishing characteristics in one representative line, which may stand as the symbol, the gesture, as it were, of an era in this history. If this is possible, these three symbols would represent not only the arts of three great eras, but the essential quality of their life and thought, of which these arts are themselves the symbol and the record. These lines, from the nature of the case, are not precise or exact, like a formula of mathematics, to which the neophyte can refer for deductions of grace to suit any premises or conditions. This, of course, is contrary to the spirit of beautiful design; and the ingenious Hay, who maintained that his "composite ellipse" is capable of universal application in the arts of ornamental composition, and that by its use any desirable lines in moldings or vases can be mechanically produced, especially Greek lines, fell into the grave error of endeavoring to materialize and fix that *animula vagula, blandula*, that coy and evasive spirit of art, which is its peculiar characteristic, and gives to its works inspiration, harmony, and poetic sentiment. Ideal beauty can be hatched from no geometrical eggs. Of these lines one expresses the most subtle grace yet conceived by the mind or executed by the hand of man. This line pretends to be merely a type of that large language of forms, with which the most refined intellects of antiquity uttered their joyful worship of Aphrodite in Greek art.

"The three great distinctive eras of art, in a purely psychological sense, were the Egyptian, the Grecian, and the Romanesque,—including in the latter term both Roman art itself and all subsequent art, whether derived directly or indirectly from Rome, as the Byzantine, the Mahometan, the Mediæval, and the Renaissance. Selecting the most characteristic works to which these great eras respectively gave birth, it is not difficult by comparison to ascertain the master-spirit, or type, to which each of these three families may be reduced. If we place these types side by side, the result will be as in the diagram, presenting to the eye, at one

view, the concentration of three civilizations, DESTINY, LOVE, and LIFE;—destiny, finding

utterance in the stern and inflexible simplicity of the tombs and obelisks of Egypt; love, expressing itself in the statuesque and thoughtful grace of Grecian temples, statues, and urns; life, in the sensuous and impulsive change, evident in all the developments of art, since Greek became Achaia, a province of the Ro-



ETHNIC TYPES OF LINES.

man Empire. In the central type, as exhibited in the diagram, we see a happy mingling of the essential qualities of the other two. The genius of Greece, on the one hand, tempers the rigid repose of Egypt with the passion of life, and, on the other, restrains the passion of life with a spirit of intellectual tranquillity. Humanly speaking, it seems to stand for a condition of perfect art, representing the highest development of creation by man. At one point in the history of the race the secret of perpetual youth seemed to have been disclosed, at once grave with memory and jocund with hope. This intermediate line is the essence of



GRECIAN URN.

The scene represents an ancestral offering at a tomb.

the age of Pericles; and in it 'the capable eye' may discover the pose of the Cnidian Venus of Praxiteles, of the Jupiter Olympus of Phidias, and the other lost wonders of ancient chisels, and, more directly, the tender severity of Doric capitals and the secret grace of the shafts of the Parthenon."—*H. Van Brunt, "Greek Lines," pp. 22-25.*

"Generally speaking figures bounded by curves are more pleasing than those made up of straight lines. The eye is more disposed to follow a curve and the latter has also the element of Variety, while on the other hand the rectilinear form has the advantage in Clearness and in Regularity.

"The square and the circle are the simplest figures of the two kinds. They possess Clearness and Regularity but lack Contrast.

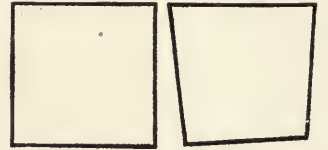
"Figures that are nearly but not quite square or circular offend because they are not Clear. The eye does not know how to take them, Regularity and Contrast are at odds in them.

"The most pleasing figures of both kinds are those in which there is a pronounced element of Contrast while the unity of effect is still preserved.

"In the case of curved figures, if the circle is too regular, the oval with circular ends offends through its want of clearness—it is a circle yet at the same time not a circle. On the other hand the ellipse unites some of the most important æsthetic qualities of form. It is Clear, because its bounding line changes its direction according to a law of its own quite distinct from the law governing the circle; it has Variety, and at the same time the symmetry of the design keeps it studiously uniform. Another step in the direction of emphasizing the element of variety is taken when the elliptical figure is turned to that of an egg, another when it becomes pear-shaped. These forms differ in that the ellipse is so far symmetrical that it can be cut by the two

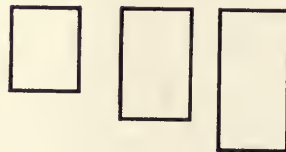
diameters into four equal sections, the egg falls into two equal sections on each side of the long axis, while in the pear-shape there is no exact repetition of the parts. In itself the egg-form may be pronounced on the whole to be the best, and it will be observed that this is the generating form of most of the beautiful Greek vases.

"Similarly in the case of *rectilinear* figures. The rectangle in all its modifications has the advantage in Regularity over all rhomboidal and even polygonal forms, and is so largely the predominant figure in architectural compositions that it is all we need take account of here.



Among rectangular figures the square holds the same relative position as the circle among curved—is too Regular for the highest beauty, while a parallelogram that is nearly but not quite a square offends against the canon of Clearness.

"It may be remarked on this, that in a matter of this kind there can be *no absolute best*, because the æsthetic judgment can rarely or ever be sufficiently disinterested to decide on grounds of purely formal satisfaction. Other considerations are bound to make themselves felt as a disturbing influence. A rectangle or a curved figure in



THREE RECTANGULAR FIGURES.

architecture or sculpture or painting is not a mere form, but it has some special use or function, or represents something in nature.

These external relations are continually molding the forms used by the artist, and make them other than they would be if created to supply mere physiological pleasure to the organs of vision. Thus it may be perfectly true that a rectangle of about 5 to 8 is a pleasing form and will for that reason make its appearance in architectural compositions, as defining the whole mass, or its main divisions, or detailed portions such as win-

dow-openings. Yet we must remember that there are many considerations besides abstract beauty that go to determine architectural forms. A form may be extended in one direction beyond the limits of pure beauty in order to increase its significance, as in the case of the upward elongation of the proportions in Gothic. The square form for an elevation would be rejected on purely æsthetic grounds, but Mr. Ruskin especially praises the 'mighty square' of the Palazzo Vecchio at Florence for its look of concentrated power. Again in all construction, though the curved form may be more beautiful in itself than the straight, yet when the idea of *support* has to be conveyed, the rigidity of the latter makes it far preferable. In the human figure the strength of the male is expressed by lines approaching nearer to the straight than those which bound the softer and more swelling forms of the woman. The sculptor will continually sacrifice pure beauty in these respects to expression, though when judging simply by the eye he will recognize a difference of abstract beauty in simple curved figures."—*G. B. Brown, "The Fine Arts,"* §§ 123, 124.

SOME ARCHITECTURAL PRINCIPLES.(7)

The Logic of Structure.—In anything which is meant to serve a useful purpose the function of the object will dictate its form to a remarkable extent. A milk pitcher must have room to hold the fluid, firm base, handle hung where it will be near the center of gravity when one is pouring, lip so that milk will not run down the outside, opening wide enough so that it can be easily cleansed, small enough so that it can be carried without spilling. It is good practice to analyze various objects from this point of view. How perfectly a row-boat, a bath-tub, a building, etc., fulfills its purpose. This in fact is the fundamental art quality of any useful thing from a rocking chair to a palace, and without this no "dec-



PALAZZO VECCHIO IN FLORENCE.

On the left is the statue of Savonarola who was burned on that spot; on the right is the Loggia dei Lanzi.

oration" can ever disguise its futility or make it beautiful.

The Artistic Emphasis of Structure.—

This principle is closely allied to the logic of structure. It is the accentuation of structure for the purpose of making the function more quickly, easily, and clearly evident. This is nowhere more apparent than in the doorway of the Gothic Cathedral, where the lines of the door are reduplicated over and over again, and the height is emphasized until the idea of the door is one of the thoughts of the whole architectural effect. It is an invitation to entrance. The obedience to the law is almost instinctive. No door so humble but it has a line or two around to mark it; even a pasteboard box has its edges indicated. The cornice of a building is a sort of guide to the observer, that stays there for the purpose of saying, "You see, we have got to the top of the wall now. This is the place where the roof begins." Such a purpose is served by the eyebrow above the eye. Such emphases also seem to be intimations of *respect for the thing decorated*, the fundamental principle of all decorative design.

Definition of Architecture.— "Architecture, then, from the point of view from which I am asking the reader to regard it—and the only point of view in which it is worth the serious regard of thoughtful peo-

ple—is the art of erecting expressive and beautiful buildings. I say expressive *and* beautiful, and I put expressive first, because it is the characteristic which we can at least realize even when we cannot realize what can fairly be called beauty, and it is the characteristic which comes first in the order of things. A building may be expressive

expressive. We mean that, while correctly representing the structure of the human figure, it also conveys to our minds a distinct idea of a special emotion or sentiment, such as human beings are capable of feeling and expressing by looks and actions. Expression in this sense a building cannot be said to have. It is incapable of emotion,

and it has no mobility of surface or feature. Yet I think we shall see that it is capable of expression in more senses than one. It may, in the first place, reflect more or less the emotion of those who designed it, or it may express the facts of its own internal structure and arrangement. The former, however, can only, I think, be said to be realized in the case of architecture of the highest class, and when taken collectively as a typical style. For instance, we can all pretty well agree that the mediæval cathedral indicates an emotion of aspiration on the part of its builders. The age that built the cathedrals longed to soar in some way, and this was the way then open to it, and it sent up its soul in spreading vaults, and in pinnacles and spires. So also we can never look at Greek architecture without seeing in it the reflection of a



GOthic CATHEDRAL AT NANTES.

and thereby have interest, without rising into beauty; but it can never be, architecturally speaking, beautiful, unless it has expression. And what do we mean by expression in a building? That brings us to the very pith of the matter.

“We know pretty well what we mean when we say that a painted or sculptured figure is

nature refined, precise, and critical; loving grace and finish, but content to live with the graces and the muses without any aspirations that spurned this earth. We can hardly go further than this in attributing emotional expression to architecture. But in a more restricted sense of the word ‘expression,’ a building may express very

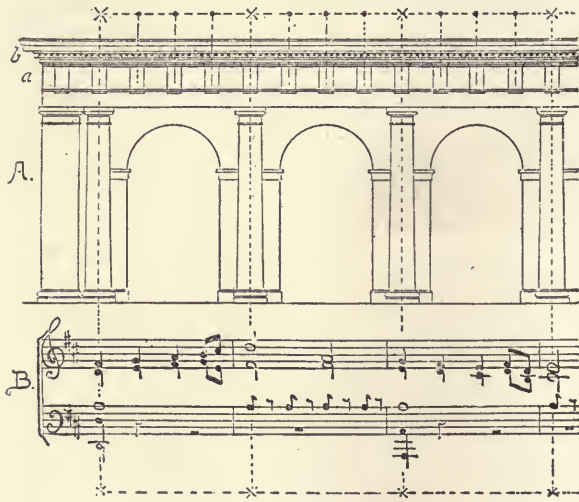
definitely its main constructive facts, its plan and arrangement, to a certain extent even its purpose, so far at least that we may be able to identify the class of structure to which it belongs. It not only may, but it ought to do this, unless the architecture is to be a mere ornamental screen for concealing the prosaic facts of the structure. There is a good deal of architecture in the world which is in fact of this kind—an ornamental screen unconnected with the constructional arrangement of the building; nor is such architecture to be entirely scouted; it may be a very charming piece of scenery in itself, and you may even make a very good theoretical defense for it, from a certain point of view; but on the whole, architecture on that principle becomes uninteresting; you very soon tire of it; it is a mask rather than a countenance, and the indulgence in it tends to the production of a dull uniformity of conventional design.

“For we must remember that architecture, although a form of artistic expression, is not, like painting and sculpture, unfettered by practical considerations; it is an art inextricably bound up with structural conditions and practical requirements. A building is erected first for convenience and shelter, secondly only for appearance; except in the case of such works as monuments, triumphal arches, etc., which represent architectural effect pure and simple, uncontrolled by practical requirements. With such exceptions, therefore, a building ought to express in its external design its internal planning and arrangement; in other words, the architectural design should arise out of the plan and disposition of the interior, or be carried on concurrently with it, not designed as a separate problem. Then a design is dependent on structural conditions also, and if these are not observed the building will not stand; and hence it is obvious that the architectural design must express these structural conditions; it must not appear to stand, or be constructed, in a way in which it could not stand (like the modern shop-fronts which are supposed to rest on sheets of plate-glass); and its whole exterior appearance ought to be in accordance with, and convey the idea of, the man-

ner and principle on which it is constructed.

“Architecture is, like music, a metaphysical art; it deals with the abstract qualities of proportion, balance of form, and direction of line, but without any imitation of the concrete facts of nature. The comparison between architecture and music is an exercise of the fancy which may indeed be pushed too far, but there is really a definite similarity between them which it is useful to notice. For instance, the regular rhythm, or succession of accentuated points in equal times, which plays so important a part in musical form, is discernible in architecture as a rhythm in space. This may be illustrated to the eye by spacing out music type so that there is an equal space between the notes which occur at equal times, as at *B*; erecting a piece of architectural design over it, the main accentuated portions of the design in *A*, the columns, correspond with the main accentuated points of the music; the repetition of the triglyph blocks at *a* forms a subordinate rhythm, which corresponds with that of the four crochets in the music. The row of dentils at *b* forms a rhythm of much smaller intervals; so small, that like a long shake in music, its pulsations may remain independent of the larger divisions of the rhythm. We may treat a cottage type of design, no doubt, with a playful irregularity, especially if this follows and is suggested by an irregularity of plan; but in architecture on a grand scale, whether it be in a Greek colonnade or a Gothic arcade, we cannot tolerate irregularity of spacing except where some constructive necessity affords an obvious and higher reason for it. Then, again, we find the unwritten law running throughout all architecture that a progress of line in one direction requires to be stopped in a marked and distinct manner when it has run its course, and we find a similarly felt necessity in regard to musical form. The repetition, so common at the close of a piece of music, of the same chord several times in succession, is exactly analogous to the repetition of cross lines at the necking of a Doric column to stop the vertical lines of the fluting, or to the strongly marked horizontal lines of a

cornice which form the termination of the height or upward progress of an architectural design."—*H. H. Statham, "Architecture for General Readers," pp. 3-5, 6-8.*



ANALOGY BETWEEN ARCHITECTURE AND MUSIC.

Mass and Stability.—"The reader who remembers similar experiences will agree that such an impression is primarily one of greatness, of mass. The eye is filled with an imposing presence; what we perceive is a structure vast beyond the measure of its surroundings, vast beyond the scale of the works of men, and akin rather to the colossal forms of the material universe. The particular shape and contour of the mass, its inner divisions, the relation of its parts, the light and shade and color that chequer or play about its surface—these all escape us, and for the moment such inquiry into detail seems even trivial in face of the awe-inspiring height and breadth of the whole. This is then the first essential of architectural effect—that which the late Mr. Sedding picturesquely describes as the 'sheer weight and vigor of masses . . . employed as an attribute of expression,—the undivided weight of solid stone, colossal scale, broad sunshine, and unrelieved gloom.'

" 'The first and most obvious element of architectural grandeur,' writes James Fergusson, 'is size—a large edifice being always more imposing than a small one,' and he

adds soon afterwards, 'next to size the most important element is stability.' Magnitude and stability may be included together under the single term 'mass,' which we may accordingly take as the primary element of artistic effect in architecture.

"Stability the writer last quoted explains as 'that excess of strength over mere mechanical requirement which is necessary thoroughly to satisfy the mind, and to give to the building a monumental character, with an appearance that it could resist the shocks of time or the violence of man for ages yet to come,' and there is no doubt that the impression of immovable, rock-like strength mingles very readily with our apprehension of the greatness of an architectural monument, and combines with it to convey the æsthetic idea of Sublimity—an idea, it will be observed, that certainly does not come under the head of mere 'pleasure of the eye.' "—*G. B. Brown, "The Fine Arts," §§ 101, 102.*

ACTION AND REPOSE. (8)

In two famous examples of the Discobolus, that by Naucydes and that by Myron (the former is represented on page 103, the latter on page 21), we notice that the sculptors have chosen two different parts of the same action. The game of throwing the discus must have offered many parallels to our ball throwing. In the statue of Naucydes the player is depicted in the final concentration of all his energies, his thought upon the mark or goal. Myron's youth, on the other hand, is in the midst of the action.

But both have been taken *during an instant of repose*. Were it not so the action would be unintelligible. Try to stop yourself in the midst of a movement, and you will see why.

"Any tendency of the forms to appear too broken and separate is counteracted by the creation of certain dominant lines, which secure Clearness by guiding the eye through the composition, and embrace in a single

sweep the boundaries of many of the masses in combination. The well-known Discobolus of Myron (the head is wrongly adjusted) is a capital example of such a use of line. The eye follows the contours in a single sweep, from the hand with the discus along the right arm across the shoulders and down the left arm, whence it passes along the left leg to the foot. Here is one large line dominating the whole composition and giving the repose and unity required by art, while there is the needful opposition supplied by the strong zigzag of the bowed torso and the bent right leg, which brings the whole again into full vitality and vigor."—G. B. Brown, "*The Fine Arts*," § 126.

It is hardly fanciful to note that the long line which Mr. Brown calls our attention to is of much the same curve as that taken by a stone hurled forward and upward into the air. A splendid, vigorous line!

I hope that these thoughts will lead the reader to notice with ever-increasing pleasure the pageant action in the world about him. Notice the draught horses in the street, the way they place their hoofs, the straining muscles, the position of the head.

A few nights ago I saw a noble example. A mounted lamplighter darted up, reined his horse suddenly, and with a single perfectly-controlled movement lit the lamp high above his head. It was simply magnificent!

Du Maurier has given us an insight into the thought of the artist with regard to fine lines: "And in truth they were astonishingly beautiful feet, such as one only sees in pictures and statues—a true inspiration of shape and color, all made up of delicate lengths and subtly modulated curves and noble straightnesses and happy little dimpled arrangements in innocent young pink and white. . . . The shape of these lovely, slender feet (that were neither large nor small), facsimiled in dusty pale plaster of Paris, survives on the shelves and walls of many a studio throughout the world, and many a sculptor yet unborn has yet to marvel at their strange perfection, in studious despair."—George du Maurier, "*Trilby*," in *Harper's Magazine*, vol. 88.

Repose is a difficult quality to explain.



DISCOBOLUS OF NAUCYDES.

In the Vatican, Rome.

We feel it, even when we cannot define it. It is not difficult to see what we mean when we say that such and such a lady has a "reposeful manner." (It certainly does not mean that she looks as if she were going to sleep. It may be coupled with great animation.) It is more difficult to see what is meant when we ascribe this quality to a statue like Myron's, where a violent action is portrayed.

Consider the action of a great driving-wheel in the city water works. There is tremendous action—with repose. Think of Christ driving out the mob from the temple. There was flaming indignation and a stinging whip, but we do not suppose any loss of dignity, any misapplication of energy.

This is what I think we mean by repose in action. The faculties all under perfect control. No loss of power. The action consistently, consummately carried out.

"Of Repose, or the Type of Divine Permanence.—There is probably no necessity more imperatively felt by the artist, no test more unfailing of the greatness of artificial treatment, than that of the appearance of repose; yet there is no quality whose semblance in matter is more difficult to define or illustrate. Nevertheless, I believe that our instinctive love of it, as well as the cause to which I attribute that love (although here also, as in the former cases, I contend not for the interpretation, but for the fact), will be readily allowed by the reader. As opposed to passion, change, fullness, or laborious exertion, Repose is the especial and separating characteristic of the eternal mind and power. It is the 'I am' of the Creator opposed to the 'I become' of all creatures; it is the sign, alike of the supreme knowledge which is incapable of surprise, the supreme volition which is incapable of change; it is the stillness of the beams of the eternal chambers laid upon the variable waters of ministering creatures.

"Repose, as it is expressed in material things, is either a simple appearance of permanence and quietness, as in the massy forms of a mountain or rock accompanied by the lulling effect of all mighty sight and sound, which all feel and none define (it would be less sacred if more explicable) or else it is repose proper, the rest of things in which there is vitality or capability of motion actual or imagined; and with respect to these the expression of repose is greater in proportion to the amount and sublimity of the action which is not taking place, as well as to the intensity of the negation of it. Thus we do not speak of repose in a pebble, because the motion of a pebble has nothing in it of energy or vitality, neither its repose or stability. But having once seen a great rock come down a mountain side, we have a noble sensation of its rest, now imbedded immovably among the fern; because the power and fearfulness of its motion were great, and its stability and negation of motion are now great in proportion. Hence the imagination, which delights in nothing more than in the embracing of the characters of repose, effects this usually by either attributing to things visibly energetic an

ideal stability, or to things visibly stable an ideal activity or vitality. Thus Wordsworth speaks of the cloud, which in itself has too much of changefulness for his purpose, as one

"That heareth not the loud winds when they call,
And moveth altogether, if it move at all."

And again the children, which, that it may remove from them the child-restlessness, the imagination conceives as rooted flowers,

"Beneath the old gray oak, as violets, lie."

On the other hand, the scattered rocks, which have not, as such, vitality enough for rest, are gifted with it by the living image: they

"Lie couched around us like a flock of sheep."

—*John Ruskin, "Modern Painters," Part 3, Chap. 7, §§ 1 and 2.*

"Repose and equanimity, in their highest degree, are incompatible with action. The most elevated idea of beauty, therefore, can neither be aimed at, nor preserved, even in figures of the deities, who must of necessity be represented under a human shape. But the expression was made commensurate, as it were, with the beauty, and regulated by it. With the ancient artists, therefore, beauty was the chief object of expression, just as the cymbal guides all the other instruments in a band, although they seemingly overpower it. A figure may, however, be called beautiful even though expression should preponderate over beauty, just as we give the name of wine to a liquor of which the larger portion is water. Here we also see an indication of the celebrated doctrine of Empedocles relative to discord and harmony, by whose opposing actions the things of this world are arranged in their present situation. Beauty without expression might properly be termed insignificant, and expression without beauty, unpleasing; but from the action of one upon the other, and the union of the two opposing qualities, beauty derives additional power to affect, to persuade, and to convince."—*J. Winckelmann, "History of Ancient Art," Vol. II. p. 113.*

COLOR. (9)

The purpose of our readings in color is mainly to cultivate the perception of color in nature. We need to look at things more intelligently. The ideal way to study is to get some paints and paint from nature under a good teacher, not for the sake of the picture, but for the sake of *learning to see*. Half a dozen lessons with a limited palette would do much for the learner. But if we cannot do this, we can make certain beginnings without it.

Undertake the problems in observation proposed by Ruskin. Look at nature and keep on looking, but look for something definite. Take, for instance, the sky. Keep a little book and note its gradations under various circumstances. At evening in the west notice how it runs from a bluish above down through greenish to yellowish to orange to red to violet. This is the order of the spectrum colors. Analyze a sun-ray with a glass prism, and notice the order of the spectrum-colors thus obtained. Commit it to memory. You will find it in many other places in nature. It is her favorite color rhythm. Now study the sky in the east at sunset. Watch the light on the buildings. You will be astonished and delighted to note that the east is often more beautiful than the west at sunset. If our eyes had not been so dull, we should have remarked its more subtle beauty. Trace the gradations of the sky on a "gray day." Do the same at night. Make notes and compare them.

The best principle to proceed on is this: There are three colors in nature—red, yellow, and blue. Every other color is made up of combinations of these. The question then to ask of yourself in every case is this: Does that object which I am looking at seem more yellowish, more reddish, or more bluish than the objects next to it? If you continue at this with some perseverance, you will begin to see things that will surprise you.

"Every traveler, not color-blind, who in the month of October drives along the broad road that runs past the Clos de Vougeot through Nuits to Beaune, sees on his right

hand such a perpetual blaze of golden color over the vast expanse of sloping vineyards, that the least observant cannot help talking about it and wondering at it. But I doubt whether anybody who has not tried to paint knows of how many elements that color is composed: what subtle, delicate grays there are in it, what strange purples, what tender, exquisite greens, what spots of sanguine crimson, what grave and sober sorts of russet, what paleness of fading yellow, nearer the color of primroses than of gold. The impression given by the union of all these colors is invariably that of deep, reddish, very rich gold; but pray how can a painter paint so composite a color without first decomposing it? On finding himself in front of such a burning expanse of vine leaves, of whose countless millions not two are colored precisely alike, a painter's first thought is to sift out and analyze the elements of his own impression in order that he may himself afterwards, by the re-union of the same elements, reproduce the impression on the minds of others. For the public mind is, on this question, more critical than its habitual simplicity of language would lead us to suppose. A gentleman who has been driving through the wine district in autumn uses such simple, emphatic words to describe his impressions that you would imagine a little pure cadmium yellow might satisfy him, and that the grays and purples were superfluous. Not so. He would at once feel that the cadmium was crude (though no cruder than his own word 'golden'), and to satisfy him you would have to paint the grays and purples, to accomplish which you must first analyze them

"Has the reader every actually *looked* at a cloud, or a tree, or a running brook, or a calm lake? Perhaps not, for the majority never *look* at these things; they like pleasant landscape, they benefit by its exquisite influences, sunshine, lovely colors, sweet sounds, and pure, refreshing air: all these they truly appreciate and value in their way, but they no more *study* them than an amorous boy studies the anatomy of the fair face he delights in. External nature is, to the mass of mankind, a source of sensuous refreshment, not a matter of laborious



HARBOR AT SUNRISE.

By Claude Lorraine, in the Pinakothek, Munich.

observation; it is passive pleasure and perpetual benefit. Happier than critic or painter, the rest of mankind need only enjoy what these have to investigate and remember."—*P. G. Hamerton, "Thoughts about Art," pp. 171, 211.*

AËRIAL PERSPECTIVE.(10)

"Why the Atmosphere Must Be Represented as Paler towards the Lower Portion.—Because the atmosphere is dense near the earth, and the higher it is the rarer it becomes. When the sun is in the east if you look towards the west and a little way to the south and north, you will see that this dense atmosphere receives more light from the sun than the rarer; because the rays meet with greater resistance. And if the sky, as you see it, ends on a low plain, that lowest portion of the sky will be seen through a denser and

whiter atmosphere, which will weaken its true color as seen through that medium, and there the sky will look whiter than it is above you, where the line of sight travels through a smaller space of air charged with heavy vapor. And if you turn to the east, the atmosphere will appear darker as you look lower down, because the luminous rays pass less freely through the lower atmosphere."—*J. P. Richter, "The Literary Works of Leonardo da Vinci," I, p. 160.*

"Of the Mode of Treating Remote Objects in Painting.—It is easy to perceive that the atmosphere which lies closest to the level ground is denser than the rest, and that where it is higher up it is rarer and more transparent. The lower portions of large and lofty objects which are at a distance are not much seen, because you see them along a line which passes through a denser and thicker section of the atmosphere. The summits of such heights are seen along a line which, though it starts from your eye

in a dense atmosphere, still, as it ends at the top of those lofty objects, ceases in a much rarer atmosphere than exists at their base; for this reason the farther this line extends from your eye, from point to point, the atmosphere becomes more and more rare. Hence, O Painter! when you represent mountains, see that from hill to hill the bases are paler than the summits, and in proportion as they recede beyond each other make the bases paler than the summits; while, the higher they are the more you must show of their true form and color."—*Ibid.*, p. 160.

"Of the Color of the Atmosphere.—Experience shows us that the air must have darkness beyond it and yet it appears blue. If you produce a small quantity of smoke from dry wood and the rays of the sun fall on this smoke, and if you then place behind the smoke a piece of black velvet on which the sun does not shine, you will see that all the smoke which is between the eye and the black stuff will appear of a beautiful blue color. And if instead of the velvet you place a white cloth, smoke, that is, too thick smoke, hinders, and too thin smoke does not produce, the perfection of this blue color. Hence a moderate amount of smoke produces the finest blue. Water violently ejected in a fine spray and in a dark chamber where the sunbeams are admitted produces these blue rays, and the more vividly if it is distilled water, and thin smoke looks blue. This I mention in order to show that the blueness of the atmosphere is caused by the darkness beyond it, and these instances are given for those who cannot confirm [on] my experience on Monboso.

"The atmosphere, when full of mist, is quite devoid of blueness, and only appears of the color of clouds, which shine white when the weather is fine. And the more you turn to the west the darker it will be, and the brighter as you look to the east. And the verdure of the fields is bluish in a thin mist, but grows gray in a dense one.

"The buildings in the west will only show their illuminated side, where the sun shines, and the mist hides the rest. When the sun rises and chases away the haze, the hills on the side where it lifts begin to grow clearer,

and look blue, and seem to smoke with the vanishing mists; and the buildings reveal their lights and shadows; through the thinner vapor they show only their lights, and through the thicker air nothing at all.—*Ibid.*, p. 163, 164.

After reading these things, go back to nature again. It has perhaps never occurred to you to notice that snow is blue and not white. Also that where the light strikes it is of a different color than in the shadows. Study it, looking at both places *at once*. You can see nothing as long as you look at objects separately. You cannot read, if you see words separately.

"Atmosphere must be looked upon as something in the nature of a mist, a haze, or a light smoke. The air about us is filled with countless particles of matter, which reflect, break, and transmit waves of light in such a way that when in quantity we see them as a blue or a gray haze. Hence the azure of the sky overhead and the blue-gray appearance that hangs about the mountains, or in the far-away depths of their valleys. This haze, though too subtle of itself to be seen at, say, one hundred yards, has a very decided effect upon objects at that distance which may be readily observed. This effect is, first, that while the objects recede in size they also begin to blur and waver in outline. An indistinctness gathers about them, similar, though not so strong, to the dimness which enshrouds objects at evening when the light begins to fade.

"Aside from colors showing as patches of light or dark on the landscape, the intervening atmosphere produces some changes in their hues which may be generally summarized by saying that as they recede in the distance the light colors become warmer and the dark colors lighter and sometimes colder. Thus at fifty yards a forest is filled with great patches of green, red, and warm brown; but two miles away its foliage appears as a mass of purples, cold blues, and grays. The weather-beaten sail of a fishing-smack near at hand may be gray in color but out half a mile at sea or farther, especially at sunrise or sunset, it changes to a pale-orange tone not easily detected except by the trained eye of the painter.

At two hundred yards' distance purplish-red turns to orange-red, yellow becomes a warmer yellow bordering upon orange, ultramarine first turns to a purple and then quickly dissipates, and many of the lighter and more delicate hues are simply grayed down by the atmosphere into neutral tints.

"I am not able to give you any scientific reason for these changes, nor state any positive law that will apply to all colors alike; but the general rule of light colors becoming warmer, and dark colors lighter, and sometimes cooler, will answer our purposes, especially as we shall find its recognition among painters, so far as painters recognize any rules whatever."—*J. C. Van Dyke, "Art for Art's Sake," pp. 124, 132, 133.*

LIGHT. (11)

It is not necessary to study this work on Turnerian light in detail, but it is well to get the idea of the short scale of the painter contrasted with that of nature. It is in consequence of this fact that we find it necessary to look at a picture a good many seconds before it begins to give us the intention of the painter as regards light and color. The iris closes itself as much as possible out-of-doors. But in looking at a painting in the house it opens gradually and gathers in all the light it can. Make a practice of looking at paintings and prints through your hand, or a roll of paper, framing out all the light except that which comes from the picture.

"Of Truth of Tone.—Now the finely-toned pictures of the old masters are in this respect some of the notes of nature played two or three octaves below her key; the dark objects in the middle distance having precisely the same relation to the light of the sky which they have in nature, but the light being necessarily infinitely lowered, and the mass of the shadow deepened in the same degree. I have often been struck, when looking at the image in a camera-obscura on a dark day, with the exact resemblance it bore to one of the finest pictures of the old masters; all the foliage coming dark against the sky, and nothing being seen in its mass but here

and there the isolated light of a silvery stem or an unusually illumined cluster of leafage.

"Now if this could be done consistently, and all the notes of nature given in this way an octave or two down, it would be right and necessary so to do; but be it observed, not only does nature surpass us in power of obtaining light as much as the sun surpasses white paper, but she also infinitely surpasses us in her power of shade. Her deepest shades are void spaces from which no light whatever is reflected to the eye; ours are black surfaces from which, paint as black as we may, a great deal of light is still reflected, and which placed against one of nature's bits of gloom would tell as distinct light. Here we are, then, with white paper for our highest light and visible illumined surface for our deepest shadow, set to run the gantlet against nature, with the sun for her light, and vacuity for her gloom. It is evident that she can well afford to throw her material objects dark against the brilliant aerial tone of her sky, and yet give in those objects themselves a thousand intermediate distances and tones before she comes to black, or to anything like it—all the illumined surfaces of her objects being as distinctly and vividly brighter than her nearest and darkest shadows, as the sky is brighter than those illumined surfaces. But if we, against our poor dull obscurity of yellow paint, instead of sky, insist on having the same relation of shade in material objects, we go down to the bottom of our scale at once; and what in the world are we to do then?

"Observe, I am not at present speaking of the beauty or desirableness of the system of the old masters; it may be sublime, and affecting, and ideal, and intellectual, and a great deal more; but all I am concerned with at present is, that it is not true; while Turner's is the closest and most studied approach to truth of which the materials of art admit."—*John Ruskin, "Modern Painters," Part II, Sec. 2, Chap. 1, §§ 4, 5, 8, 10.*

"Of Turnerian Light.—Let us next ascertain what are the colors of the earth itself.

"As, however, we pass to nearer objects, true representation gradually becomes possible;—to what degree is always of course



SHIPPING ON THE MEDWAY, BY J. M. W. TURNER, R. A.

ascertainable accurately by the same mode of experiment. Bring the edge of the paper against the thing to be drawn, and on that edge—as precisely as a lady would match the colors of two pieces of a dress—match the color of the landscape (with a little opaque white mixed in the tints you use, so as to render it easy to lighten or darken them). Take care not to imitate the tint as you believe it to be, but accurately as it is; so that the colored edge of the paper shall not

you have painted it in the colors of Turner,—in those very colors which perhaps you have been laughing at all your life,—the fact being that he, and he alone, of all men, *ever painted Nature in her own colors.*

“‘Well, but,’ you will answer, impatiently, ‘how is it, if they are the true colors, that they look so unnatural?’

“‘Because they are not shown in true contrast to the sky, and to other high lights. Nature paints her shadows in pale purple,



THE APPROACH TO VENICE.

By J. M. W. Turner. A masterpiece of high-keyed light.

be discernible from the color of the landscape. You will then find (if before inexperienced) that shadows of trees, which you thought were dark green or black, are pale violets and purples; that lights, which you thought were green, are intensely yellow, brown, or golden, and most of them far too bright to be matched at all. When you have got all the imitable hues truly matched, sketch the masses of the landscape out completely in those true and ascertained colors; and you will find, to your amazement, that

and then raises her lights of heaven and sunshine to such heights that the pale purple becomes, by comparison, a vigorous dark. But poor Turner has no sun at his command to oppose his pale colors. He follows Nature submissively as far as he can; puts pale purple where she does, bright gold where she does; and then when, on the summit of the slope of light, she opens her wings and quits the earth altogether, burning into ineffable sunshine, what can he do but sit helpless, stretching his hands towards



LANDSCAPE AND WATER.

By Claude Monet, a contemporary French luminist of the Turner type.

her in calm consent, as she leaves him and mocks at him!

“‘Well, but,’ you will further ask, ‘is this right or wise? ought not the contrast between the masses to be given, rather than the actual hues of a few parts of them, when the others are inimitable?’

“Yes, if this *were* possible, it ought to be done; but the true contrast can *never* be given. The whole question is simply whether you will be false at one side of the scale or at the other,—that is, whether you will lose yourself in light or in darkness. This necessity is easily expressible in numbers. Suppose the utmost light you wish to imitate is that of serene, feebly lighted clouds in ordinary sky (not sun or stars, which it is, of course, impossible deceptively to imitate in painting by any artifice). Then, suppose the degrees of shadow between those clouds and Nature’s utmost

darkness accurately measured, and divided into a hundred degrees (darkness being zero). Next we measure our own scale, calling our utmost possible black, zero; and we shall be able to keep parallel with Nature, perhaps up to as far as her 40 degrees; all above that being whiter than our white paper. Well, with our power of contrast between zero and 40, we have to imitate her contrasts between zero and 100. Now, if we want true contrasts, we can first set our 40 to represent her 100, our 20 for her 80, and our zero for her 60; everything below her 60 being lost in blackness. This is, with certain modifications, Rembrandt’s system. Or, secondly, we can put zero for her zero, 20 for her 20, and 40 for her 40; everything above 40 being lost in whiteness. This is, with certain modifications, Paul Veronese’s system. Or, finally, we can put our zero for her zero, and our 40 for her 100;

our 20 for her 50; our 30 for her 75, and our 10 for her 25, proportioning the intermediate contrasts accordingly. This is, with certain modifications, Turner's system.

"The main difference is, that with Leonardo, Rembrandt and Raphael, vast masses of the picture are lost in comparatively colorless (dark gray or brown) shadow; these painters *beginning* with the *lights*, and going *down* to blackness; but with Veronese, Titian, and Turner, the whole picture is like the rose,—glowing with color in the shadows, and rising into paler and more delicate hues, or masses of whiteness, in the lights; they having *begun* with the shadows, and gone up to whiteness."—*John Ruskin, "Modern Painters," Part V, Chap. III, §§ 8-11.*

"Manet's great distinction is to have discovered that the sense of reality is achieved with a thousand-fold greater intensity by getting as near as possible to the *actual*, rather than resting content with the *relative*, value of every detail. Every one who has painted since Manet has either followed him in this effort or has appeared jejune.

"And it is impossible to exaggerate the way in which the sense of reality has been intensified by Manet's insistence upon getting as near as possible to the individual values of objects as they are seen in nature—in spite of his abandonment of the practice of painting on a parallel scale. Things now drop into their true place, look as they really do, and count as they count in nature, because the painter is no longer content with giving us change for nature, but tries his best to give us nature itself.

"Applying Manet's method, his invention, his discovery, to the painting of out-of-doors, the *plein air* school immediately began to produce landscapes of astonishing reality by confining their effort to those values which it is in the power of pigments to imitate. The possible scale of mere correspondence being of course from one to one hundred, they secured greater truth by painting between twenty and eighty, we may say."—*W. C. Brownell, "French Art," pp. 120, 122, 123.*

VALUES AND REFLECTIONS. (12)

Any one who has understood the foregoing passages will also understand what the painter means by *values*. The eye is able to perceive about twenty steps only between blackest ink and whitest paper (not one hundred, as Ruskin and Hamerton suggest). Thus we have twenty notes or "values" to use in representing nature's almost infinite range. It is one of the greatest difficulties in painting to "get the values"; to manage so that the lightest thing seen in nature will be the lightest on the canvas, the darkest thing the darkest, etc., all in perfect relation. This is the elementary basis of values. To comprehend what color-values are is more difficult, and had best not be attempted at the present stage.

Everybody loves *reflections* in water. But as our powers of vision become stronger we find other reflections. *Everything we see is a mirror.* Each thing in its own degree is trying to reflect the light that falls on it. Look at the grass in sunlight. Each separate stem of grass reflects the sun as best it can (especially on the curve of the stem), and it does pretty well too. Now look at grass in the shade. It cannot reflect sunlight, but it chooses the next strongest light. If you look for some time, patiently, you will begin to see bright flecks of sky-bluish quality on the turn of each spear. In a whole field of grass in shadow this would be felt (rather than seen) as a distinct bluish bloom. *Learn to see the sky in the ground!* A good painter will suggest this finely. Wherever possible you must supplement your nature-study with looking at similar effects in painting. Thus the painter will help you, "lending his mind out."

Notice reflections everywhere. A white house in sunlight on a green lawn will be full of reflected green lights. You may see them clear up under the eaves. Notice also the difference in the color of grass in light and grass in shadow. One is distinctly yellowish; the other bluish in comparison. In looking for these effects be careful not to look at one thing at a time. Look at several parts of the "picture" together. This

is the great difference between the painter's way of looking and the layman's. The painter sees colors in relation.

"Phenomena of Distant Color.—It is perhaps one of the most difficult lessons to learn in art, that the warm colors of distance, even the most glowing, are subdued by the air so as in no wise to resemble the same color seen on a foreground object; so that the rose of sunset on clouds or moun-

termixture and undercurrent of warm color . . . ; and so of every bright distant color; while in foregrounds where colors may be, and ought to be, pure, yet that any of them are expressive of light is only to be felt where there is the accurate fitting of them to their relative shadows." —John Ruskin, "*Modern Painters*," Part II, Sec. I, Chap. 7, § 21.



PATERNAL ADVICE.

By G. Terburg in the Berlin Museum. Like Rembrandt, one of his masters, Terburg loses the lower values in masses of shadow.

tains has a gray in it which distinguishes it from the rose color of the leaf of a flower; and the mingling of this gray of distance without in the slightest degree taking away the expression of the intense and perfect purity of the color in and by itself, is perhaps the last attainment of the great landscape colorist. In the same way the blue of distance, however intense, is not the blue of a bright blue flower, and it is not distinguished from it by different texture merely, but by a certain in-

dividually and view them whole. The individuality of the colors of objects is not lost but modified and unified. When this is perfectly accomplished in painting we have the quality of tone. Rembrandt is a great master of tone. And so, at their best, are Cazin and Claude Monet. Cazin is very delicate and subtle. Monet is brilliant and subtle. Both possess this high unity of color and value.

"Of Truth of Tone.—I understand two things by the word Tone; first, the exact relief and relation of objects against and to

TONE. (13)

Tone is another quality which is easier to feel than define. Tone results from a perfect harmony of the parts of the picture, perfect light and shade relations, perfect harmony of color. But tone seems to carry a further thought. It is the unity of the prevailing color mood of the picture. You may look out of your window and you will find a certain kind of day. It is a gray or blue, or perhaps a salmon-colored day (or hour of the day). You feel this quality in everything. Each object emerges from it but partially. But to see this you must view things steadily

each other in substance and darkness, as they are nearer or more distant, and the perfect relation of the shades of all of them to the chief light of the picture, whether that be sky, water, or anything else; secondly, the exact relation of the colors of the shadows to the colors of the lights, so that they may be at once felt to be merely different degrees of the same light; and the accurate relation among the illuminated parts themselves, with respect to the degree in which they are influenced by the color of the light itself, whether warm or cold; so that the whole of the picture (or, where several tones are united, those parts of it which are under each) may be felt to be in one climate, under one kind of light, and in one kind of atmosphere; this being chiefly dependent on that peculiar and inexplicable quality of each color laid on, which makes the eye feel both what is the actual color of the object represented, and that it is raised to its apparent pitch by illumination. A very bright brown, for instance, out of sunshine may be precisely of the same shade as a very dead or cold brown in sunshine, but it will be totally different in *quality*; and that quality by which the illuminated dead color would be felt in nature different from the unilluminated bright one, is what artists are perpetually aiming at, and connoisseurs talking nonsense about, under the name of 'tone.' The want of tone in pictures is caused by objects looking bright in their own positive hue, and not by illumination, and by the consequent want of sensation of the raising of their hues by light."—*John Ruskin, "Modern Painters," Part 2, Sec. 2, Chap. I, § 1.*

"Dark and Light Composition.—It has already been stated that beauty in painting is manifested in three ways, namely, by Line, Dark-and-Light, Color. We have now to consider the second of these elements, Dark-and-Light. There is no one word in English comprehensive enough to express what is here meant by this hyphenated phrase, but as the Japanese have brought so much of this kind of beauty to our art we may well use their word for it, *notan*. Besides, the adoption of a single word, and a new one, serves to emphasize our characterization of



MODERN JAPANESE KAKEMONO (SCROLL PICTURE).

The original also is in various *notan*. The subjects are lotus and stork.

it as a great æsthetic element. Thus the *notan* of a pattern or a picture is the arrangement of the dark and light masses. Artists often employ the word 'spotting' in this sense, and sometimes the more indefinite

word 'effect,' while 'wash-out' designates in studio slang the lack of this element.

"The Orientals, who have never considered the representation of shadows as of serious importance, have recognized *notan* as a special and vital part of the art of painting, to be studied for its own sake, a field for creative activity entirely distinct from Line

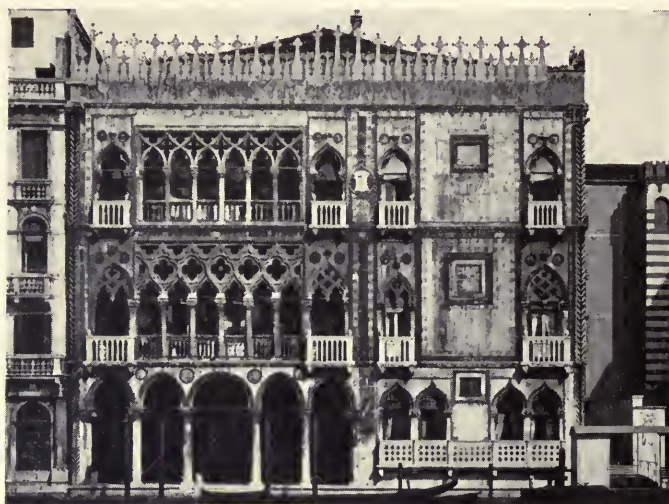
again in this is manifest the narrowness and weakness of the scheme of nature-imitating as a foundation for art education. The Realistic standard has tended, and ever will tend, to the decay of art.

"To attain an appreciation of *notan*, and power to create with it, the following fundamental fact must be understood, namely,

that a placing together of masses of dark and light, synthetically related, conveys to the eye an impression of beauty entirely independent of meaning. For example, squares of dark porphyry against squares of light marble, checks in printed cloth, and blotty ink sketches by the Venetians, the Dutch, and the Japanese.

"When this occurs accidentally in nature, as in the case of a grove of dark trees against a light hillside, or a pile of dark buildings against a twilight sky, we at once perceive its beauty, and say that the scene is 'picturesque.' This quality, which makes the natural scene a good subject for a picture, is analogous to music.

Truthful drawing and 'conscientiousness' would have nothing to do with an artist's



PALAZZO CA' DORO IN VENICE.

An example of elaborate notan in architecture.

and Color. Some of their schools discarded color, and for ages painted in ink, so mastering *notan* as to attract the admiration, and profoundly influence the art of the western world.

"Yet so firmly is our art embedded in the traditions of the nature-imitators, that Dark-and-Light is not considered in school curricula, except in its limited application to the representation of things. The study of 'light and shade' has for its aim, not the creation of a beautiful idea in terms of contrasting masses of light and dark, but merely the accurate rendering of certain facts of nature,—hence is a scientific rather than an artistic exercise. The pupil who begins in this way will be embarrassed in advanced work by lack of experience in arranging and differentiating tones. Worse than that, it tends to cut him off from the appreciation of one whole class of great works of art. As in the case of Line, so



JAPANESE EXAMPLE OF NOTAN.

From Dow's "Composition," by courtesy of Baker & Taylor Co.

rendering of this. This is the kind of 'visual music' which the Japanese so love in the rough ink painting of their old masters, where there is but a mere hint of facts.

"Claude Lorraine and Corot, in the West, Kakei and Sesshu in the East, owe the light of their skies and the mystery of their groves to an appreciation of the refinements of *notan*. The etchers, the illustrators, and the practical designers are equally dependent upon it."—*A. W. Dow, "Composition," pp. 36, 37.*

MYSTERY OR INFINITY. (14)

"Of Infinity, or the Type of Divine Incomprehensibility. —

For there was never yet a child of any promise (so far as the Theoretic faculties are concerned) but awaked to the sense of beauty with the first gleam of reason; and I suppose there are few among those who love Nature otherwise than by profession and at second-hand, who look not back to their youngest and least learned days as those of the most intense, superstitious, insatiable, and beatific perception of her splendors

"It is not, then, by the nobler form, it is not by positiveness of hue, it is not by intensity of light (for the sun itself at noon-day is effectless upon the feelings), that this strange distant space possesses its attractive power. But there is one thing that it has, or suggests, which no other object of sight suggests in equal degree, and that is—Infinity. It is of all visible things the least material, the least finite, the farthest withdrawn from the earth prison-house, the most typical of the nature of God; the most suggestive of the glory of His dwelling-place. For the sky of night, though we may know it boundless, is dark; it is a studded vault, a roof that seems to shut us in and down; but the bright distance has no limit, we feel its infinity, as we rejoice in its purity of light.

"The absolute necessity, for such I indeed consider it, is of no more than such a mere luminous distant point as may give to the feelings a species of escape from all the finite objects about them. There is a spectral etching of Rembrandt, a Presentation of Christ in the Temple, where the figure of a robed priest stands glaring by its gems out of the gloom, holding a crosier. Behind it

there is a subdued window-light, seen in the opening between two columns, without which the impressiveness of the whole subject would, I think, be incalculably brought down. I cannot tell whether I am at present allowing too much weight to my fancies and predilections, but without so much escape into the outer air and open heaven as this, I can take permanent pleasure in no picture."—*John Ruskin, "Modern Painters," Part III, Sec. I, Chap. 5, §§ 2-7.*

"Of Turnerian Mystery.—We never see anything clearly. I stated this fact partly in the chapter on Truth of Space, in the first volume, but not with sufficient illustration, so that the reader might by that chapter have been led to infer that the mystery spoken of belonged to some special distance of the landscape, whereas the fact is, that everything we look at, be it large or small, near or distant, has an equal quantity of mystery in it; and the only question is, not how much mystery there is, but at what part of the object mystification begins. We suppose we see the ground under our feet clearly, but if we try to number its grains of dust, we shall find that it is as full of confusion and doubtful form as anything else; so that there is literally *no* point of clear sight, and there never can be. What we call seeing a thing clearly, is only seeing enough of it to *make out what it is*.

"Take the commonest, closest, most familiar thing, and strive to draw it verily as you see it. Be sure of this last fact, for otherwise you will find yourself continually drawing, not what you *see*, but what you *know*. The best practice to begin with is, sitting about three yards from a bookcase (not your own, so that you may know none of the titles of the books), to try to draw the books accurately, with the titles on the backs, and patterns on the bindings, as you see them. You are not to stir from your place to look what they are, but draw them simply as they appear, giving the perfect look of neat lettering; which, nevertheless, must be (as you find it on most of the books) absolutely illegible.

"Keeping to that question, why is it that a photograph always looks clear and sharp,—not at all like a Turner?

"Photographs never look entirely clear and sharp; but because clearness is supposed a merit in them, they are usually taken from very clearly-marked and un-Turnerian subjects; and such results as are misty and faint, though often precisely those which contain the most subtle renderings of nature, are thrown away, and the clear ones only are preserved. Those clear ones depend for much of their force on the faults of the process. Photography either exaggerates shadows, or loses detail in the lights, and, in many ways which I do not here pause to explain, misses certain of the utmost subtleties of natural *effect* (which are often the things that Turner has chiefly aimed at), while it renders subtleties of *form* which no human hand could achieve. But a delicately taken photograph of a truly Turnerian subject, is far more like Turner in the drawing than it is to the work of any other artist; though, in the system of *chiaroscuro*, being entirely and necessarily Rembrandtesque,

the subtle mystery of the touch (Turnerism carried to an infinitely wrought refinement) is not usually perceived.

"Not only, however, does this take place in a picture very notably, so that a group of touches will tell as a compact and intelligible mass, a little way off, though confused when seen near, but also a dark touch gains at a distance in apparent *darkness*, a light touch in apparent *light*, and a colored touch in apparent color, to a degree inconceivable by an unpracticed person; so that literally, a good painter is obliged, working near his picture, to do everything only about half of what he wants, the rest being done by the distance. And if the effect, at such a distance, is to be of confusion, then sometimes, seen near, the work must be a confusion worse confounded, almost utterly unintelligible: hence the amazement and blank wonder of the public at some of the finest passages of Turner, which look like a mere meaningless and disorderly work of chance:



• THE FIGHTING TEMERAIRE.

By J. M. W. Turner, in the National Gallery, London.

but, rightly understood, are preparations for a given result, like the most subtle moves of a game of chess, of which no bystander can for a long time see the intention, but which are, in dim, underhand, wonderful way, bringing out their foreseen and inevitable result.

"And, be it observed, no other means would have brought out that result. Every distance and size of picture has its own proper method of work; the artist will necessarily vary that method somewhat according to circumstances and expectations: to please his patron or catch the public eye; and sometimes be tempted into such finish by his zeal, or betrayed into it by forgetfulness, as I think Tintoret has been, slightly, in his *Paradise*, above mentioned. But there never yet was a picture thoroughly effective at a distance, which did not look more or less unintelligible near. Things which in distant effect are folds of dress seen near are only two or three grains of golden color set there apparently by chance; what far off is a solid limb, near, is a gray shade with a misty outline, so broken that it is not easy to find its boundary; and what far off may perhaps be a man's face, near is only a piece of thin brown color, enclosed by a single flowing wave of a brush loaded with white, while three brown touches across one edge of it, ten feet away, become a mouth and eyes. The more subtle the power of the artist the more curious the difference will be between the apparent means and the effect produced: and one of the most sublime feelings connected with art consists in the perception of this very strangeness, and in a sympathy with the foreseeing and fore-ordaining power of the artist. In Turner, Tintoret, and Paul Veronese, the intensity of perception, first, as to what is to be done, and then, of the means of doing it, is so colossal, that I always feel in the presence of their pictures just as other people would in that of a supernatural being. Common talkers use the word 'magic' of a great painter's power without knowing what they mean by it. They mean a great truth. That power *is* magical; so magical, that, well understood, no enchanter's work could be more miraculous or more *appalling*; and

though I am not often kept from saying things from timidity, I should be afraid of offending the reader, if I were to define to him accurately the kind and degree of awe, with which I have stood before Tintoret's *Adoration of the Magi*, at Venice, and Veronese's *Marriage in Cana*, in the Louvre."—*John Ruskin, "Modern Painters," Part V, Chap. 4, §§ 4, 7, 11, 13-15.*

EFFECT AND BREADTH. (15)

"Every scene in the world has its favorable or unfavorable effects—the effects that are specially suitable or unsuitable to that particular scene. Under the most favorable it seems like a revelation, but when the effect is not so well adapted to the particular scene (however perfectly it might have suited others), then the power of the landscape over our minds is reduced to its lowest degree.

"This depends upon a union of the forms of the earth with cloud forms, and on the display of both under the light that gives them the most perfect unity, and brings the finest features of the landscape into the most distinct relief, whilst reducing all that is commonplace to a subordinate position. It is evident that such perfectly favorable effects are likely to be rare, but they do occur; and the business of the imaginative artist is either to seize upon them when they occur, or imagine them in their absence.

"The reader is well aware that effect is the supreme power in landscape painting, that it arouses or soothes the feelings like music, that it ennobles the humblest materials, and adds grandeur and dignity to the grandest and most noble. Without effect the finest landscapes in nature have but little power on the mind; aided by beautiful or impressive effects the poorest subjects become pictures. This being so it is not surprising that all the most imaginative landscape painters have looked to effect as the secret of their power over their fellow-men, and that their imaginations have been exercised far more in the creation or selec-

tion of effects than in the portrayal of tangible and measurable things.

"Look at Wilson, for example, what infinite calm there is in his quiet Italian afternoon or evening scenes! There are no landscapes more tranquilizing if we enjoy them in the right spirit; that is, if we quietly accept their influence without setting up tiresome critical objections."—*P. G. Hamerton, "Imagination in Landscape Painting," pp. 216, 222, 224.*

"Breadth.—The artistic term 'breadth,' so commonly used in the criticism of the arts of form, may claim a word of comment

of the figures on foot are kept on much the same level, the dress and accoutrements of the figures admit of only enough variety to avoid monotony or emptiness, the relief is low and the surface offers but slight contrasts of light-and-shade. Claude of Lorraine's landscapes are pre-eminently 'broad,' for the objects he depicts are in themselves uninteresting, and appear time after time on his canvases without much variation, while on the other hand his apprehension of the charm of vast open spaces of earth and sky, bathed in atmosphere, is singularly intense and poetical."—*G. B. Brown, "The*

Fine Arts," § 117. (A reproduction of part of this Elgin Frieze, originally on the Parthenon, Athens, may be found on p. 30. The reproduction on this page is from another part of the same frieze.)



POSEIDON, APOLLO, AND ATHENE OR ARTEMIS.

From the frieze of the Parthenon, Athens, now in the Acropolis Museum, Athens.

here. It is said of a façade, a sculptured frieze, a picture, that it is 'broadly treated' or has 'breadth' when the parts are in such due subordination that the single harmonious effect is predominant. Thus the Eastern or entrance façade of the University at Edinburgh, a masterpiece by Robert Adam, has 'breadth' in virtue of its massive simplicity, the largeness of the parts which make it up, and the severe restraint of the ornamentation. The same quality belongs to the Elgin Frieze because the constituent elements in the procession are few and simple, the lines of the heads of the riders and

manage to express a sentiment or an idea. There are notable painters who have said that the province of art is the expression of form and color ideas, just as music is the expression of order in sounds. But there are great masters also who have used form and color as a language expressing other thoughts.

"The Language of Art.—The painter who can accomplish this has learned to use the '*language of Art.*' 'Art is a language,' exclaimed Jean François Millet, 'and language is made to express thought.' Now the artist can 'think' without a process of

SENTIMENT. (16)

We have intimated that beauty was a sufficient achievement in art. We would not complain of an artist who is great enough to produce that. But many of our little painters seem to be afraid that they may

reasoning, and become eloquent without using any form of words. This is true of painting as of the other arts. Alfred Stevens says in one place: 'In the art of painting one must before everything be a painter: the thinker only comes in afterwards,' but in another: 'A true painter is a thinker all the time.' He protests that 'sparkle of light thrown on an accessory by a Dutch or Flemish painter, is more than a skillful stroke of the brush, it is a touch of mind.' Again, Eugène Fromentin—whose book upon the painting of the Low Countries is a classic expression of the best modern conclusions about the Art—while of course totally opposed to the popular heresy of looking at pictures for the literary interest of their subjects, yet insists on painting as a language for the expression of *artistic* thought. In a certain class of productions, he says, 'every work in which the hand reveals itself with joyousness and brilliancy is by that very fact a work that belongs to the brain and is drawn from it.' Again he speaks 'of the dramatic value of a flourish and an effect,' and 'the moral beauty of a picturesque composition.' In all such cases the 'thought' of the work is not merely a literary idea taking for the moment an artistic shape, but is on the other hand an idea formed and expressed from first to last in an artistic medium. It is something so intimately bound up with the expression that the two are really one, so that the artistic language may not only express thought, but actually *be* that thought. We should be able to say of it, Such thought could never be expressed in other than artistic form. Though possessing an intellectual and a moral element, as created in the imagination of a thinking and feeling being, it does not appeal to the reflective reason nor does it attempt to edify. It is only in and through art that we can meet and apprehend it; if, or in so far as, we may be able to disengage the thought from the expression, it is not artistic thought, and is not the proper content for the language of art.

"The 'language of Art' has many utterances. It will speak to us—

'In solemn tenor and deep organ tone'
from the Sublime of architecture; with the

note of law and reason out of the well-knit ordered structure; in accents pregnant with associations that gather round country and shrine and tomb and with all the interest of history, from the national and religious monument. Through the significant types of sculpture and of ideal painting, it will bring before us the thoughts and aspirations about the Human and the Divine of some of the Master-minds of the ages. In portraiture the language of Art will confide to us the secret of the hidden springs of character, and point out the marks which the soul has written on the face for only the discerning eye to read. In the human creature, and in all the organized beings and objects of nature, it will make clear to us—not the outward working only—but the heart from which all work proceeds, displaying structure and function and habit, till it becomes at once a record of what has been and a prophecy of the future. And finally from inanimate Nature art will learn the spell through the poetry of infinite spaces in Claude, through the mystery of light of Turner, and Rembrandt's mystery of darkness, through the solemnity of Ruysdael and the tranquil pensiveness of Corot, her language will come home to our hearts with an undertone of

'The still, sad music of humanity'

heard through the larger harmony of the voices of the sky and field and mountain."
—G. B. Brown, "*The Fine Arts*," § 113.

"The work of Millet so aptly illustrates this poetic art, this nature stamped by the impress of man, that I must call your attention to his fine picture of 'The Sower.' I have spoken of this picture before, but simply for the sake of variety, I will not now discard it for a newer and poorer illustration. The peasant of Millet, considered historically or ethnographically, is not essentially different from the peasant of any one of Millet's hundred imitators; but after being brooded over and thought over in the painter's mind, he became an entirely different person. He became endowed with poetry and art, because looked at from a poetic and artistic point of view. The dusk of evening, with its warm shadows, falls about the Sower; the heavy air, which the

earth seems to exhale at sunset, enshrouds him; luminous color-qualities form his background; a rhythm of line, a swinging motion give him strength and vitality. It was thus the *artistic* eye of Millet saw him. In the twilight sky, in the deep-shadowed foreground, we see that the Sower works late; in the sweat and dust upon his face and the hat crowded over his brow we see that he is weary with toil; in the serious eyes looking out from their deep sockets we see the severity of his fate; yet the strong foot does not flinch, the swinging arm does not falter, the parched lips do not murmur.



LEARNING TO WALK.

By J. F. Millet, French painter, famous for sympathetic treatment of peasant life.

His life is but a struggle for bare existence, a battling against odds, but how noble the struggle! how strong the battle! A type of thousands in the humble walks of life bearing patiently the burdens laid upon him, though the world has long neglected him and fame has never honored him, yet he is no less a man, a brave man, a hero. It was thus the *poetic* mind of Millet conceived him.

"Here in this picture of the Sower we have a good instance of that something 'between a thought and a thing' which Coleridge took to be the aim of art. Here we have the idea in art, but it will be observed that it is quite

different from the narrative ideas of literature. It is not a statement of fact, but a suggestive impression; not a realization of absolute nature, but a hint at those deep meanings which will not bear realization—those meanings which a sensitive soul may know and feel, and yet be able to express only in part. For the idea in art is at the best not like a clear-cut intellectual thought, but rather like a sympathetic sensation or an emotional feeling. Yet call it what we choose—emotion, feeling, thought, or idea—it is about the only mental conception that painting is capable of conveying or revealing.

Without it one may produce art admirable by virtue of novelty, color, form, skill of hand—the verve of the artist; with it one may produce a higher art, speak a nobler language, serve a loftier purpose. For what one simply sees in nature and portrays as it is seen may be good art, but what one thinks or feels about what one sees produces much better art."—J. C. Van Dyke, "*Art for Art's Sake*," pp. 32-34.

Habit of Observation.—And now at the end of my task, which has been a pleasure even while it offered

irksome difficulties which I could not foresee, let me say in parting, that this work will be of service to the student precisely in proportion as it succeeds in implanting a permanent *habit of observing form and color*. What we need after all is not books and readings, but to give ourselves leisure and the joy of looking at things! Let us absorb into the spirit through the eyes, a little of this infinite beauty of life and movement and color, this endlessly vanishing succession of enchantments, to produce which, as R. L. Stevenson writes,

"God's strange and intricate device
Of days and seasons doth suffice."

I had a friend whose kindness led him to activity among the city working-women. But instead of teaching them science or bookkeeping he tried to enrich their meager lives with the thought of beauty. He took them to the parks in the twilight, and they forgot to eat their luncheons in watching the marvelous gradations of the evening glow. He gave to them the thoughts of masters of poetry on the glory of evening and the restfulness of night. He showed them prints, and in the museum of that city the original works of men who had interpreted these things in color.

For one of those women it was the beginning of new life. The thought of beauty became the solace of her toil. By her own

testimony *she had never raised her head to look at the sunset before.* The cares of life had weighed her down. The divine spark was all but quenched.

Could we but once gain that habit of the soul "which taketh note of beauty" even unconsciously, while the outward thought is on other affairs, and which when the soul is free causes her to return instinctively and claim her own, we should be sustained by the strength of those who have poured their life blood into their art. And the weariness and sordidness of life would measurably disappear. At times it will disappear utterly, and we shall dwell on shining heights; for in the moments when we feel the inspiration of the master to the full, the line that separates us is but slight. We are, for that moment at least, great like him—great like a god.



LAZY SPAIN.

*By J. Domingo, a Spanish painter. Dated 1878. Original in the Art Institute, Chicago.
Not a narrative of fact; but what a "suggestive impression" of our late foe!*



CHURCH OF THE CISTERCIAN MONASTERY NEAR VITERBO.
From the American Journal of Archæology, Vol. 6.—See close of Lesson 18.

The Development of Art.

BY

BY A. L. FROTHINGHAM, Jr., Ph.D.

PROFESSOR OF ARCHÆOLOGY, PRINCETON UNIVERSITY.

FOUR FORCES IN ART.(17)

Among historic problems that of the development of art has received almost the least satisfactory treatment at the hands of modern writers. Their good will has been more conspicuous than their insight. The majority of well-educated people have a distinct curiosity about art even when their knowledge of it is limited, and being confused by the great mass of material are ready to sit gratefully at the feet of any one who will

clearly point out the good and the bad in the art of the past and present, explain the reasons for our artistic likes and dislikes, and after holding up the mirror to ourselves will provide us with principles to guide us in our judgments, so that passing out of the narrow field of our individual proclivities we may have glimpses, at least, of the wide horizon of general art-appreciation. This involves passing beyond the idiosyncrasies, not only of our individual selves, but of our race and of our time, and projecting ourselves into the spirit of other races and periods so thor-

oughly that we can see their art with their eyes and not with our own, sympathetically not critically. It is difficult enough for the mass of us Anglo-Saxons to view from the inside even the contemporary art of the Latin races, when anything beyond pure technique is in question—the different racial points of view erecting a formidable barrier. But the difficulty is increased if we are called upon to judge the art of some other period when human nature was so different in its character and activity, when art had a different mission and artists different standards, when the theme was sometimes thought more important than the form, and when art was often a creation rather of the thinker than the technician. We are so apt to judge a thing as a failure or a success according as it does or does not approach our own standards, that the first thing we need to learn is that other ages had other standards according to which—and not according to ours—their works should be judged.

The need of some theory of the development of art, of some standard of art criticism, has been strongly felt ever since the birth of the modern historico-critical school at the close of the last century, ever since the time of Hegel, of Lessing, and of Winckelmann. The various theories and schools of art criticism that have since flourished may be divided into three classes: the philosophic, the æsthetic, and the historical. Each has had the defects of its qualities. The explanations of the philosophic school vary according to the theory of the universe that underlies each system. Art is correctly taken to be an integral part of civilization. But the principal and radical defect of the theories of this school arises from its ignorance of the actual facts of art history, and its usual lack of æsthetic insight. No theory yet propounded seems to give an adequate explanation of *all* the data, or to give a correct estimate of the nature of art.

The æsthetic school goes to the opposite extreme. It hates theories and denies the intimate connection between art and other branches of civilization. It emphasizes the form to the detriment of the thought, the technique as against the content, and adopts

often as its watchword the expression "Art for Art's sake." It is in sympathy with much of modern art, but with very little of the art of the past, and deprecates the connection of religious, moral and historic influences—or, in fact, of thought in any form—with art. A work of art according to this school should be judged merely by the standard of its outward qualities of color, form, line and composition; not by its theme or its treatment of the theme, not by the emotions it excites or the story it conveys. Artists and art critics, so personal and of their age, and often least imbued with philosophic or historic sympathies, are apt to belong to this school. From its partisan character it fails altogether to explain the actual facts of the development of art, which never evolved by its principles in the past.

The writers of the historic group make the least claim to a theory of development. In fact, they busy themselves more especially with the marshaling of the facts of art history in chronological order. They have, however, in some cases come under the influence of a philosophic theory, very common at present, that of evolution, which, however valuable it may be in explaining purely material forms, fails to explain the super-material side of the world history. The very evident fact of the influence of the art of one civilization on that of another has been magnified so as to give an undue importance to merely external resemblances and to continuity of development. In general these historians are apt to fail in tracing the close connection between art and other branches of civilization, being so wrapped up in the study of their own specialty. Usually, in fact, the causes of art movements and changes are not even touched upon, and so the sins of this school are more of omission than commission.

For a successful analysis of the development of art the methods of the three schools must be combined: all are necessary.

Let us now see what are the forces that govern the field of art, the forces that help to shape its products, that underlie the things we look at and make them what they are. When we have done this we can study

the historic development of art chronologically.

The first consideration is the **material**, that which the artist had at hand to use in the expression of his art. In almost every country there are certain products that pre-

be developed by its use,—the dome, vault and arch. It was long before the Egyptians, with their abundant stone quarries, threw off this yoke sufficiently to develop freely the style of column and architrave, with extensive interiors. It is evident to any one

studying, for example, the various mediæval schools of architecture in Italy and France that the harmonious marriage of decorative and figured sculpture with architecture so common where stone was employed, was impossible where bricks and terra cotta were used. It was the same with sculpture and painting. In the early Greek sculptures of rough, porous stone the surface was covered with stucco and colored; only gradually, after the introduction of the finer grained marbles that needed no artificial surface, was the type of uncolored sculpture reached. When, in painting, the discovery of oils was generalized, in the fifteenth century, the artists were influenced to lay more and more stress upon color and less upon drawing.

The next factor is that of **method** and technique, and its influence on artistic form.

This stands in the closest relation to the preceding. The fact that the Moorish architects of the middle ages centered their horseshoe arches on reeds bent and held fast at the spring of the arch, is what gives the sweep of life to their arches in contrast to the lifeless, geometrically accurate imitations in our



ROUEN CATHEDRAL.

From a charcoal drawing by L. A. Lhermitte. Courtesy of the Art Institute, Chicago.

dominate; others that are scarce or entirely lacking. When a national art is in process of formation this fact is of the utmost importance. The earliest style of architecture—the Babylonian—was confined to brick, and henceforth in this region the forms of architecture were those that could

modern apartment houses. As a general fact a special technique was necessarily developed to suit each material in each branch of art. The process was a long one, retarded or hastened by the degree of general culture prevalent. It was a process that was sometimes a permanent gain, handed down by tradition from one century to another, from one people to another. Sometimes, however, there was a lapse: a link in the chain was broken. In that case either the process had to be gone through laboriously once more, as in the early middle ages, after the barbarian invasions, or else the thread was brilliantly picked up again, as at the Renaissance.

Full mastery over the tools of one's art being a gradual acquisition, it often happens that perfection in this lower part of artistic performance was not attained until a decay of the higher elements of inspiration had set in. We shall see later how the march of technical evolution was usually in inverse order to the march of the inner artistic elements. When the body was perfected it had become the fetish and the soul was debased or had fled.

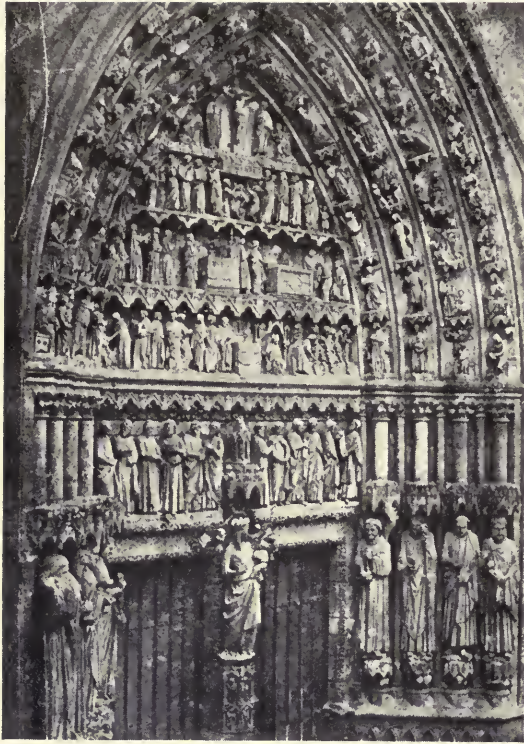
A third force is **tradition**. This is of different kinds. There is the tradition of material, the tradition of technique and form; the tradition of thought and belief. All of them are important, and it is not always easy to separate them, so closely are they intertwined. The wooden origin of the members of the Greek temple was forever perpetuated in the triglyphs and metopes, in the mutules and guttæ, though stone and marble so soon replaced wood. It illustrates how differently two races may develop from the same beginning when we compare the quick abandonment of wood by the Greeks with its long use by the Etruscans, who, having borrowed the type of the wooden temple from the Greeks in the Seventh Century B. C., did not give it up even after the use of stone had become general throughout Italy. The Etruscans were by nature much more tenacious of tradition and more uninventive than the Greeks. Or, for a later period, take the example of the cubic capital—a form so common in mediæval architecture, especially in Germany and Normandy.

It passed into stone architecture from the wooden structures of Northern Europe, where the wooden block above a column had its lower corners chamfered. Very often a religious significance, once attached to a material through use, was the means of perpetuating it by tradition. The flint knives used in Roman sacrifices were survivals from early days when metals were unknown; so were the libation bowls of black ware of archaic shape used by the priesthood for centuries after they had disappeared from ordinary use, replaced by painted or metal ware. The shapeless acrolithic figures that the early Greeks worshiped as images of the gods were imitated for centuries and held to be of divine origin; to have something sacred in both material and shape.

In Christian art the types of Christ, the Virgin and the Apostles, established at an early date, were handed down religiously until the artists of the Renaissance used what they regarded as their individual liberty in discarding them to follow their own fancies or contemporary models.

Traditions were fostered in many ways, but especially by religious influence and by the continuity of artistic schools. The most conspicuous example of this is the school of modern Byzantine painters whose facile hands block out wall-paintings in Greek churches while their eyes are glued to a manual of painting written some six centuries ago, to the injunctions of which they rigidly adhere, not only in the selection of subjects but in the placing and grouping of them, in the number and attitude of each figure and even in the color of each drapery and the type of each head.

It is also possible to observe the **interaction** of one art on another in history. It is not merely that one day architecture is supreme; another day painting: it is the way in which the character of each art is affected by some other art. This is most obvious in the case of the influence of architecture upon sculpture. Of course a great deal of monumental sculpture is intended to be purely decorative, but even where it is independent its architectural frame work often determined not only the composition but the attitude and lines of



SOUTH ENTRANCE TO AMIENS CATHEDRAL.

the figures. In the study of Greek sculpture, for example, the figures that were grouped in the pediment of the façade of the temple were at first most awkwardly subservient to its triangular shape—as in the primitive works found among the archaic sculptures on the Athenian Acropolis. This awkwardness is less prominent in such works of developed archaic sculptures as the pediments of Ægina, and when the transitional stage of the superb Olympia pediments is passed and we reach the masterpieces of Pheidias in the Parthenon, the harmony of the internal composition of the pedimental sculptures makes us quite forget that there is anything obligatory in the triangular shape of the composition. A similar case is that of French art in the twelfth and thirteenth centuries. In the churches built before the wave of Gothic swept the country the type of sculptural decoration was settled that was to be merely developed in the great cathedrals. Portals and walls framed innumerable reliefs and statues. In the recesses stood lines of figures that took the place of columns and moldings; they were

given most elongated proportions, and were swathed in tight-fitting garments with fine parallel vertical lines of drapery, so as to give much the same effect as the architectural members they replaced. Of course this subserviency was to the detriment of their value as separate works of art, however perfect they might be as architectural decoration, and with the growth of the æsthetic sense in early Gothic times, there was a softening and broadening of outline, a correcting of proportions, a preoccupation to give an individual æsthetic value without interfering with the general effect. And so we start from the portals of St. Trophime, of Le Mans and Old Chartres, and end at Notre Dame, New Chartres, Rheims and Amiens.

One of the reasons for the close connection between the arts in the past was the fact that almost every artist of any talent was then proficient in more arts than one. We are all familiar with certain famous examples. We know that Michelangelo was architect, sculptor and painter, and showed his genius almost equally in each, while remaining in all essentially plastic. But we are apt to forget that in this respect Michelangelo was but the heir of centuries; that most mediæval cathedral builders had been sculptors and decorators as well as architects. One of the most crying needs of the present, as a prerequisite to any real development of art, is a return to this intimate fellowship of the several arts, so that they can interact and help each other.

How often a sculptor whose especial talent lay in casting allowed the technical qualities of metal work to appear in his marble sculptures! Such was the early school of Argos in Greece; such were several sculptors of the early Renaissance in Tuscany. How often architects who were principally decorators—like the Lombardi of Venice—made their buildings but skeletons to cloak with ornament! How often painting, with its picturesqueness and its love of details and realistic settings, invaded the domain of sculpture, as in the reliefs of the late Greek school of Alexandria, or in the wonderful gates of Ghiberti in the Florentine baptistery! (See page 29.) The sobriety and

reticence of true sculpture were lost, no matter what was gained. This happened not by chance, but on account of the supremacy of painting at both of these periods.

FORM AND CONTENT OF ART. (18)

We have now considered the materials, methods, traditions and interaction of the arts in so far as they influence the form of art works.

There are now to be considered certain **æsthetic qualities** that enter into this form, such as line, color, form, composition. These qualities appeal to our senses: their presence serves to distinguish a work of art from a work of industry. In fact the critic of the materialistic school would eliminate altogether from the sphere of art those works that did not attain to a certain standard in these respects. Logically speaking this would put out of court nearly all the art of the world down to the time of the generation before Pheidias, and all Christian art before the Renaissance.

But while this view is, of course, untenable, it is also true that no work of art can be satisfactory if it transgress certain canons of material æsthetics. It is also true that the æsthetic qualities of the *content* of a work of art have more often been considered of paramount importance than the æsthetic qualities of its form. Very seldom are both these qualities present in equal perfection in any one work, style, or period. It is a fact that when the qualities of line, color and composition are alone considered, such theories can be seriously propounded as that a litter of pigs is as noble a subject for the artist as any other. This is simply a sign that art has become wholly material, which is quite as reprehensible a state as that which despises material perfection. In fact it is simply a question of balancing in one's judgment which is the higher art,—one that makes religious, moral and social appeal, or one that appeals entirely to the senses. It is all art, and the critic should avoid becoming a partisan of either the ideal or the realistic school, but assign to each its

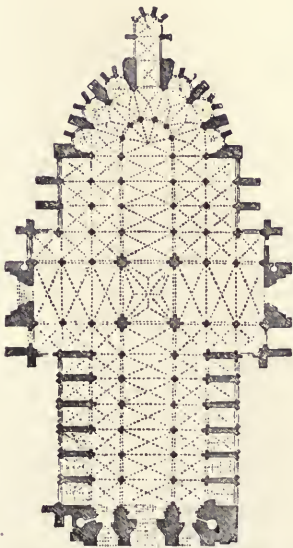
place. A lover of the ideal can very well take immense satisfaction in beauty of form and color, and so *vice-versa*. But we must remember that this impartiality, which is possible for us who are calmly critical and rather unproductive of any style of our own, would have been impossible in other ages, when art was not, as with us, a cosmopolitan composite, but a very part of the life. As for us, we can imitate the Parthenon and the Pantheon, Amiens Cathedral and the Strozzi Palace, Michelangelo and the pre-Raphaelites. It would be a pity, with all the world of art ready to hand in the originals or in thousands of casts and photographs, with our endowed art schools and academies and our thousands of wealthy patrons, if we could not attain to some degree of material perfection, nor is it surprising that we are tempted to make a fetish of this part of art. But of this we should not be proud.

It will become quite clear, in our historical survey of the monuments, what periods, styles or artists especially excelled in these various æsthetic qualities, and to this survey I will refer for details.

The material and formal elements in a work of art that have just been described are completed by a third element, that of its **purpose or content**. This is really the controlling element in nearly all historic art. It is also the most elusive element; the most difficult to analyze because it pertains to the spirit and not to the body of art. It is in this field that has been waged the combat between Idealism and Realism. It is through this element of its nature that art is one of the world-forces, is the embodiment of religious, civic and moral ideas, the illustration of public and private life, the expression of one of the most powerful aspects of human genius. Historically speaking art did not develop in order to attain a certain perfection in mere effects of form and color; but as one means of expressing and serving other phases of civilization in a way exactly corresponding to literature. Each supplemented the other, and each said things that the other could not so well express; each could in its sphere be more definite, more expressive. The true test of the success of any work was whether it filled this office

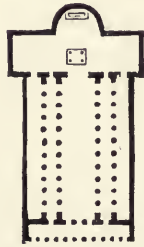
well or not. If we wish to see the Greek gods and heroes with Greek eyes we must turn to their art as well as to their literature. How many forms of Christian belief were represented in art before the church decided to erect them into dogmas and give them definite literary form! Without religion and the state there would have been no art, because to attain to any dignity art must have aims and a cause. This general fact being stated it is interesting to see on how many sides of art this influence was felt. In architecture, for a first instance, the conditions and character of ritual determined the form of religious structures, and these religious structures have been at every period those that have made architectural history. If in the Greek temple the stress was laid on the exterior it was because the religious ceremonies were held in the open and the buildings were mainly treasuries, storehouses and halls for cult statues. If, on the contrary, the Christian church for many centuries had the plainest exterior, whose shape even was determined by that of the interior, it was because Christian worship was within doors, and a large interior, so ordered as to accommodate the various classes of communicants, was necessary. And the late form of the single-naved and hall church, so favored by the preaching

orders — Dominicans, Franciscans, Jesuits — was invented so that the preacher could be better heard throughout the whole interior.



GROUND PLAN OF AMIENS CATHEDRAL.

Note the large choir.



CHRISTIAN BASILICA OF SAN PAOLO FUORI DELLE MURA AT ROME.

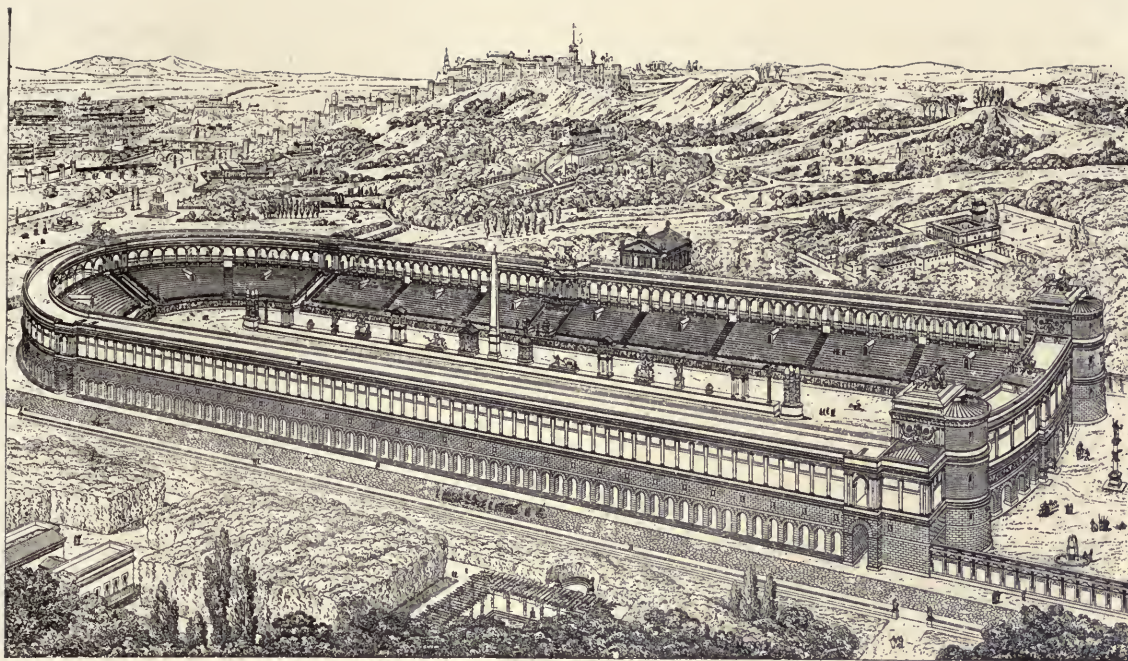
Note the small apse.

Then again, if we wonder at the sudden development of the choir in mediæval compared with the simple small apses of earlier structures, our wonder ceases when we understand that these choirs, whose richness changed the entire æsthetic effect of the churches, were first used in monastic edifices where it was necessary to provide a place for the great mass of monks that lived in the monastery—often as many as four or five hundred—and that this had to be done, not in the body of the church where the laymen were placed, but in the upper part, which was always occupied by the clergy.

Another kind of conscious ideal is that held by any body of men inspired by one motive force. Such, for instance, was the Cistercian order of monks. They were the greatest building organization of the Middle Ages, and led a reaction against richness of architectural form and decoration. They were the Quakers among architects. Here was plain natural stone, without sculptured or pictorial decoration, no flaunting of high towers or rich portals, no leading the mind astray from rigid contemplation by vain display of painted-glass windows or elaborate figured capitals. The churches scattered over the whole of Europe testify to this unity of purpose. (See illustration, p. 124.)

There were other modes of religious influence more conscious and more ideal. The symbolism of mediæval architecture, as expressed in the famous book of Bishop Durand, with its sacred numbers, which often influenced the number of windows and piers; the symbolism of the "bestiaries" with their real and fabulous animals, all with some deep significance—all have a distinct place in art.

In contradistinction to other civilizations there is one in whose architecture religion was no more prominent than in our own—that of Rome. Yet two things—law and architecture—were most representative of the Roman spirit. Even more than with the Assyrians in earlier times, their monuments reflected the splendor of the state, the majesty of Rome throughout the conquered world, or else ministered to the increasing love of luxury, comfort and amusement, and so kept the people content. In both cases there was a common purpose. The



THE CIRCUS OF CALIGULA AND NERO AS IT STOOD IN ANCIENT ROME.

forums, basilicas and colonnades, triumphal arches and columns, were equaled by the baths, theaters and amphitheaters. No other architects ever planned such complex and immense structures. It is difficult to say how much was pure art in all this, and how much due to political and social motives.

In all these and many other ways did other and more internal branches of civilization mold the development of the fine arts.

HISTORIC DEVELOPMENT. (19)

The earliest civilization and consequently the earliest art originated in Western Asia, in the valley of the Tigris and Euphrates. Our own American excavations at Nippur are at this very moment enabling us to say that the art of **Babylonia** is almost surely several thousand years older than 4000 B. C., which had until now been thought, even by the more sanguine, its earliest date. But we are still unacquainted with the first stages through which the Babylonians passed in creating the arts. In judging them we must remember that they had no models nor traditions to help them. They had no stone quarries, no

forests for timber; and were therefore handicapped for both architecture and sculpture. Even their tools had to be created as instinct and ingenuity taught them. In forming a style of architecture, the only material at hand—clay for bricks—led to the creation of the arch, vault and dome as the only possible means of obtaining spaces in the masses of brick. The flatness of the landscape made it natural to create an imposing style of architecture that should count in the scenery. With brick it was not possible to have much variety of architectural memberment or sculptural decoration; consequently color was the main reliance. Certainly the Orient is the home of color. The Babylonians and after them the Assyrians and Persians, the Syrians and Arabs, have entranced the world with color. Whether they blend the most delicate shades or make the most daring combinations their color sense is so fine that they make no blunders—at least none that can shock our blunter sensibilities; and who can wonder at it that has once seen the wonderful color effects in nature during the springtime in the Euphrates Valley! From the beginning until now, for some eight or more thousand years, this exquisite reproduction of colors

in Oriental art has gone on. It has at times overflowed upon us. The glorious Sicilian mosaics at Monreale, Cefalu and Palermo, and the splendid coloring of the Venetian school of painting are of the Orient. Probably it was the constant importation of Oriental stuffs that fanned the sacred fire in Greece and helped painting to a rebirth in the middle ages.

In one other thing the Assyro-Babylonians excelled,—sculpture in relief. In many of their long friezes in very low relief depicting the life, sports and warlike exploits of the Assyrian kings there is a mastery of the high simplicity of sculptural composition; an exquisite finish of detail kept subject to the general effect; a reproduction of life—especially animal life—that is most faithful without becoming pictorially realistic. There is little doubt that the Greeks gained inspiration from these works, for the same qualities appear, transformed, in Hellenic sculptures of the sixth and fifth centuries.

Meanwhile the other center of early art had been **Egypt**. It is quite possible that its art, which seems fairly developed in certain branches at the very beginning of Egyptian history, was not autochthonous but imported by a "Hamitic" branch of the Babylonians, who broke away from the main stem. They thus freed themselves from the Semitic influence and the differences that appear between their art, and that of the Hamitic left-overs in Babylonia may have been due partly to this separation and partly to the influences of the new country. The Egyptian pyramids were the only important architectural structures of the land for centuries: columnar temple architecture was a comparatively late development. Now, the great structure in Babylonia had also been pyramidal in shape—a stepped pyramid—serving as temple and observatory. To build such a solid mass of sun-dried bricks faced with kiln-dried bricks or tiles, as was the case in Babylonia, was natural, but to put to this use the superb stone from Egyptian quarries was unnatural. Consequently the form may have been in Egypt an imported one. After the Egyptians discovered that instead of turning stone into great featureless masses they could cut it up into architraves, piers

and columns, and so obtain spacious interiors and artistic play of light and shade, and that they could carve beautiful details, adapted from nature, on the stone, they abandoned the pyramidal style and developed the columnar temple and tomb. If, therefore, we seek for the one art-form that the world owes to Egypt, it is that of columnar architecture. The series of halls and courts that formed the Egyptian temple are the prototypes of everything in this class that follows, whether in the Orient or in Greece and Rome. But the Egyptian type has a massiveness, a somberness, a titanic quality that makes it stand for a distinct ideal—that of the material sublime. This material quality of the Egyptian character is evident in other branches of their art. The Babylonians and Assyrians had never attained to any degree of realism in sculpture in the round; but in Egypt the artist, spurred on by the religious belief that made it necessary for the soul's salvation that an exact and lasting image of the deceased should be placed in the tomb for the spirit to return to, became able to reproduce with wonderful exactness the personal traits of each individual. To them, therefore, do we owe the first portraits, which were unequaled for life-like qualities until, after a lapse of over two thousand years, we reach the age of Alexander. It is curious to note how hieratic stiffness and traditional sameness were all the time waging a deadly war in Egypt with this realism, and finally overcame it, so that, beginning with the New Empire the power to grasp personal traits had vanished almost entirely. Aside from the mystic grandeur of its architecture Egypt never showed any artistic imagination or poetry, and only seldom does a touch of humor illuminate the sameness.

The minor peoples of the Orient that bowed down alternately to these two great forces of the valleys of the Euphrates and the Nile, contributed but little, and borrowed nearly all. But now the Hellenic world is born, in the fusions and migrations of peoples before and after the time of the Trojan war. Certainly the path was made comparatively smooth for the development of **Greek** art by the whole world of Oriental art whose splendid products were known to

the Greeks by importation and travel. The massive, rich and rather barbaric semi-Oriental art of the time of the Homeric heroes, the art of the Pelasgians and Achæans, was, however, hardly connected intrinsically with Greek art as we understand it, the art that grew up during the two centuries before the wars with Persia. What the Greeks of the historic age added to the general domain of art as a permanent acquisition was not so much a special form of structure, a method of workmanship, or a new branch of art—though they did all these things. It was rather the infusion of a new spirit. Until then architecture had been more impressive than refined; sculpture and painting didactic and descriptive, but not inspiring. Greek art in the fifth century B. C. added the element of inner life, not in all its forms, it is true, for no one civilization could do that, but in the form of the worship of beauty; not the more spiritual "beauty of holiness" of the Hebrews; not the intellectual, self-conscious, and complex beauty of the Renaissance; but a poetic beauty, fed by imagination, seeking expression in the form of simple types, in myths, in all forms of symbolic and analogical plastic thought. When the Greeks honored a victor in the athletic games, by erecting a statue to commemorate his triumph, this statue was not a portrait of the victor, as would have been the case with the Romans, the Renaissance and ourselves: it was the representation of the ideal athlete, the most perfect rendering of the type, of the harmony of human forces, the possession of which had enabled this particular athlete to triumph. Type, analogy, symbolism in the conception; poetry, symmetry, simplicity in the form; and plastic beauty over all.

The form of this art is primarily plastic in every branch. The same beauty of line, the same rhythm, the same harmony that make Greek sculpture so perfect, are the very qualities that we admire in the Greek temple; its architecture also is plastic, not constructive or picturesque. For this reason it does not fill so completely the whole range of architectural possibilities, though perfect as far as it goes. Greece gave, then, to the world, ideal types and plastic form. This is

in harmony with Greek philosophy, literature and poetry. Plato's world of ideas, of types, the more perfect counterparts of human specimens, is a world of plastic ideals. The world of the Greek dramatists is peopled with figures that stand out on their pages with statuesque simplicity and clearness. The value and development of the individual was recognized, but always tempered by his relation and subordination to the type of good citizen as outlined by the laws of Solon or Lycurgus or in the republic



JULIUS CÆSAR.

In the Vatican Museum, Rome.

of Plato. The distinction between good and evil, so blurred since the Renaissance, was held to be vital by the Greeks, and their public art allows itself no license.

Greek art furthermore exemplifies certain laws of precedence. The *archaic* age of the sixth century was followed by the *epic* age of the fifth century, the *lyric* age of the fourth century, and the *dramatic* age of the Alexandrian period. Each of these phases developed according to laws that operated in every period. During the middle ages, for

example, the Romanesque age (11-12 cens.), has corresponding characteristics to Greek archaicism, such as stiffness of form, love of portraiture with inability to carry it out, fanatical copying of detail. The Gothic age that followed corresponds exactly to the epic age of Pheidias in its harmonious marriage

types, the cult of the beautiful verging sometimes on the effeminate and the finical; the search for grace and delicacy of line, the study of the nude with increasing sensuousness. Finally the barocco style of Italy, beginning with Michelangelo, is the exact counterpart of the Alexandrian age in its dramatic intensity, its pathos, its luxuriance of form, its love of extremes in muscular development and motion, and its preponderance of details. Such correspondences are not coincidences, but the result of the working of the laws that govern the development of each civilization that has an independent life.

The fusion of forces in the time of Alexander by which Hellenism in its later form spread over the world and was merged first with the Orient and then with Rome, brought certain new or transformed forces into the domain of the history of art. The Orient contributed ideas of the material sublime that were taken up by the Greeks and shown in such works as the Mausoleum of Halicarnassus, the Colossus of Rhodes, and the Pergamene Altar. The new spirit



THE LAOCOON.

An antique group in the Vatican, Rome, showing a Trojan priest of Apollo and his two sons attacked by serpents.

of architecture and sculpture, its abandonment of detail for broad effects, its creation of general types, and its idealism. The Renaissance sculpture of the fifteenth century furthermore carried out the same changes as did the lyric Greek sculpture of Praxiteles and his compeers in the fourth century B. C.: the abandonment of ideal

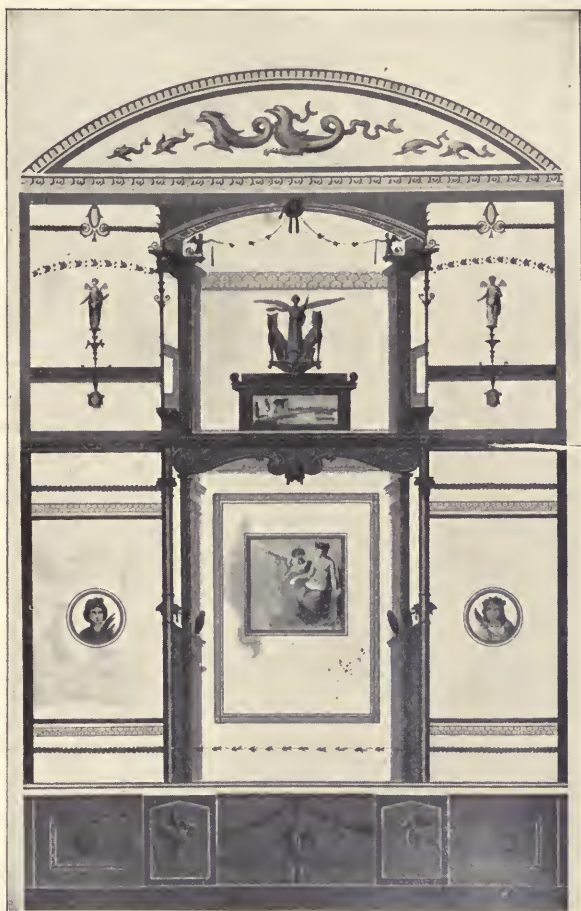
of extremes in everything—in realism, sophisticated skepticism, comedy and satire—found expression in a hundred forms, in superb sculptured portraits such as those of Alexander and his successors, or dramatic groups like the Laocöon, picturesque or obscene works such as the reliefs of the Alexandrian school or genre scenes such as

the Pompeiian and Herculanean paintings. Art is no longer typical, no longer serene and well-balanced, no longer unconscious, but appeals to and represents all the passions, meretricious instincts and foibles of man, seeking to inflame rather than elevate.

This art flourished also under **Rome**, but with an added matter-of-fact quality, a love of contemporary history, a more decided attempt to magnify the individual—for with the Romans personality was everything. Their one ideal, the personality of the state, found expression in the architectural monuments that proclaimed its world-power. For the Romans were nothing if not practical, and turned the arts into gigantic advertising mediums. Richness, impressiveness; strong colors, size, were far more important to them than the exquisite products of the pure antique Greek beauty which they could not appreciate. The sense of it had, in fact, almost disappeared from among the degenerate Greeks themselves. In so far as the ancient world could be pictorial at all the Roman stage represents painting, in the same way as the Greeks were the champions of sculpture and the Oriental nations of architecture.

A Roman building in the height of its splendor—whether temple, palace, bath, basilica or any other of their great civil structures, was a mass of color. The concrete and brick walls were covered without and within by incrustations of rich marbles, by mosaics or by paintings. Not an inch of space from the mosaic floor to the ceiling but was flashing with color.

The reason for this double pre-eminence of the Roman age, in civil architecture and in color is easy to see as soon as we understand that the whole ancient world was an age of architecture, in which most of the architectural forms that were afterwards used and developed were originated: and that within this age the successive periods of the Orient, Greece and Rome represent the relative preponderance respectively of the



WALL DECORATION IN THE HOUSE OF LUCRETIVS AT POMPEII.

purely architectural, purely plastic, and purely pictorial elements; but always the plastic and pictorial elements are subordinated to architecture. A moment's reflection will show, for example, that from beginning to end Greek sculpture held its connection with architecture, from the time of the earliest temple sculptures of Athens to the time of the Pergamene frieze. And we have just seen how subordinated to architecture was the pictorial development of Rome.



A LION'S HEAD FOUND IN THE LAKE OF NEMI.

HISTORIC DEVELOPMENT.— *Continued.* (20)

The old world was worn out at last. Technical perfection had gradually disappeared under the Roman emperors on the heels of the departed genius of beauty. The idol of beauty of form, already practically cast down from its pedestal by natural disintegration, was finally shattered by the setting up of an entirely new ideal by Christianity. But this ideal, as was natural, did not for some time take shape in art, for it needed to manifest itself first in religious and social reconstruction. To any one studying the works of early **Christian** art in the Catacombs at Rome the decay of technical skill in painting and sculpture will be more evident than any originality or power. The simple symbolism in them does not show any self-conscious artistic birth; they are transcripts of the faith and hope of the mass of Christians, but neither in form nor content are they worthy to be placed by the side of the religious and social manifestations of Christianity during the same period.

When the artistic awakening did come it came from the eastern and Greek elements in the Christian church, the same elements that had originated every other new Christian form except that of church government, which was more perfectly developed by the Latin element. An art arose during the fourth and fifth centuries that was no more than an artistic creed, a crystallizing for the eye of the same thoughts that rang out in church pulpits from the lips of a Chrysostom or a Gregory. The church seized upon art as a means of instructing the people. Pope Sixtus dedicated (circum 420) "to the people of God" the mosaics decorating the basilica of S. Maria Maggiore in Rome. This dependence of art lasted for about a thousand years. Gregory of Tours (seventh century) gives us the picture of a French bishop seated with the open Bible before him, instructing the artist at his work, and church councils even defined artists as merely mouthpieces.

The most complete expression of this form of art is that of the Christian Orient which

is usually termed **Byzantine** art. In it the creative Greek spirit, transformed and idealized by Christianity, rushed to the opposite extreme from its last manifestation in the Alexandrian school: in penance for its pagan fleshiness it espoused excessive asceticism; and in place of material beauty it set up the worship of spiritual beauty, even shining through material ugliness at times, in order to emphasize the renunciation.

The theocratic organization of the Byzantine state, the intense religious feeling pervading the daily life of all classes and carried to excess in the monasteries, combined to produce an art that was more stereotyped than any before or since. It became easy for the clergy to turn art into a weapon finely forged for offense or defense.

The artist-monks, being but links in a chain, atoms in a system, were undesirous of personal renown; the series of art subjects and the mode of representing them being once established, there was no incentive to depart from these standards.

While this art was ruling the Christian East the political disintegration of Europe between the sixth and eleventh centuries had been matched by artistic disintegration. When the revival came during the eleventh century Byzantism was heavily drawn upon not only in the selection and treatment of subjects in sculpture and painting but in the technical processes of many branches of art. Still, it affected the content more than the form. In architecture Byzantism had but little effect, for the **Romanesque** style, founded on elements in classic Roman and early Christian architecture, was essentially an original development of the West, a product of the amalgamation of the tribes of the North with the remnants of antique culture. At no other time was architecture more absolutely the master-art, leading all others as servants in its train. This was necessary and salutary; in no other way would it have been possible to reconstruct art in unity.

The organic development of the two Romanesque centuries (11-12 cens.), with a continual tending toward unity of effort, made the **Gothic** "unity in diversity" possible. Sculpture and painting, after a period

of training and strict supervision, reached their efflorescence; that of sculpture commencing in France early in the thirteenth century and that of painting in Italy at the close of the same century. This was, in fact, a stage when in architecture and sculpture that rare union took place, as in Greece during the fifth century, of a perfect content and a perfect technique. The Gothic cathedral in France, with its every constructive detail carried out in harmony with certain fixed laws to which the artist submitted himself; with an organic sculptural decoration on a large scale that was a real plastic encyclopædia corresponding to the Theological Summa of Thomas Aquinas, this cathedral was a grandly conceived whole. Every detail, from the stained glass windows to the gargoyles and finials, is in its right place and could be right nowhere else. Things that would seem imperfect if detached, because rough in treatment, perhaps, or foreshortened or colored to suit their position, yet fill their purpose perfectly, and better than if perfect in themselves. Gothic art in France was a world in-itself, in which nothing was forgotten or neglected, but everything done with unity of purpose and of style. The day has passed when the Gothic style could be regarded as an irresponsible sort of poetic creation that could not be reasoned about. It is, on the contrary, the most scientifically developed in its architecture, the most closely organized and comprehensive in its use of every branch of art in perfect unity of style. The aims of this art were noble: it was religious, it was moral: it inspired and taught: it reached many more of the masses than could be reached by literature, and was one of the great agencies of civilization, giving new thoughts and higher impulses. There are peculiarities in the style of its figures that act as obstacles to our appreciation. We are so constituted, just at this time, that we think the length of the nose or the leg things of paramount importance, and we "cannot away" with anything that sins in this particular. Intentional poetic licenses we allow:



AMIENS CATHEDRAL.

similar artistic licenses we taboo. Sometime we shall know better and lay hold of the essentials.

The **Renaissance** was essentially a pictorial age. Architecture lost its supremacy: there were no longer great systematic cycles of sculptures as in the Gothic cathedrals. Religious and moral forces, themselves sadly weakened, lost their hold on art. General laws were replaced by individual preferences, so that unity was resolved into a multitude of disconnected units. There were no longer truly national styles: even local schools lost much of their special character: each man stood for himself. The expression of individuality, the multiplication of detail, the desire for naturalism, the study of human nature in every external phase, which were the keynotes of the Renaissance, could not be represented in the general lines of architecture or in the unrealistic forms of sculpture. It was a time lacking in ideals and full of a cynicism largely justified by prevalent selfishness, immorality and irreligiosity. Certain traditional themes and forms—especially religious forms—held good

because they were convenient pegs. Compared to mediæval styles the religious architecture of the Renaissance is a woeful failure: only in civil architecture was its success at all brilliant. The prevalent individualism made any unity of style impossible: each prominent architect innovated. The divorce from sculpture made whatever plastic ornament was used seem artificially applied instead of an integral growth. When the detailed work of middle Renaissance is examined, its exquisite fine-



INTERIOR OF RHEIMS CATHEDRAL.

ness of detail is found to surpass that of much Gothic work, but this very fineness is an error which the Gothic sculptor consciously avoided, so as not to weaken the effectiveness of the whole. In Italy, the lack of organic union between the general and the decorative forms is more conspicuous than in France, where the composition was finer.

Neither was sculpture the characteristic expression of the Renaissance. At the very start the attempt was made to apply the

norms of painting to it: Ghiberti tried picturesque details in his Baptistery Gates, and Donatello attempted realism in his earlier statues. Gradually better principles prevailed, but Renaissance sculpture always possessed certain realistic pictorial traits—such as the use and copying of death-masks, the coloring of reliefs, the attempt to represent motion in action. There is much charm in the Florentine work of the fifteenth century, a charm of presentation, of design, of detail, and often of poetry: but there is a lack of force. The force comes only with Michelangelo, whose works were like thunder and lightning from a blue sky.

Painting very soon overshadowed the other arts in Italy, through its harmony with the spirit of the age. It was here that whatever of poetry and idealism the age possessed, as well as its prevalent realism and humanism, found best expression. For a time religion, in a sentimental form, ruled in Siena and the Umbrian hills—those Franciscan strongholds. But the main body of the Florentines, hard-headed intellectualists, who were really to determine the march of art, strove to solve problems of perspective, to harmonize realism of detail with the laws of grand composition, and to make painting a portrayer of human traits and emotions which had never before been given representation in art. The late Greeks and Romans had made sculpture a well-nigh perfect medium for portraiture. But to the Renaissance color seemed an indispensable element. So, for the first time a distinct attempt at the illusion of reality was made in mere color. With each new cycle art was coming to a more material and imitative plane.

After the extravagancies of the barocco there is no art movement worth chronicling except that of Dutch realism and sundry stars of great magnitude that emerged from the waste places of painting—such as Velasquez and Murillo in Spain, Van Dyck and other men in the Netherlands. Painting continued to be the only art in which anything worth chronicling is produced. The condition of Architecture and sculpture during the seventeenth and eighteenth centuries was usually beneath contempt.



HAGAR AND ISHMAEL.

By Jean-Charles Cazin, in the Luxemburg, Paris. An example of tone.—See lesson 13.



THE HOUNDS OF ASSOUBANIPAL.
Relief in the British Museum. See p. 150.

Pre-Greek Art.

BY

JOHN PICKARD, A.M., Ph.D.

PROFESSOR OF CLASSICAL ARCHÆOLOGY AND HISTORY OF ART, UNIVERSITY OF MISSOURI.

Egyptian Art. (21)

In the brief space allotted in this history to the great field of Pre-Greek art it seems wise to limit the discussion to the art of those nations whose artistic influence on later times appears to have been greatest. Therefore we shall consider: 1. Egyptian art, 2. Chaldaeo-Assyrian, and 3. Phœnician art.

Egyptian architecture and sculpture had two great creative periods, that of the Memphite Kings of the "Ancient Empire," dynasties iii-v, from 4449 B. C. to 3703 B. C. (Mariette's chronology is followed), and that

of dynasties xviii-xx, 1703 B. C. to 1110 B. C., the time of the glory of the second Theban Kingdom, in the period of the "New Empire." Throughout the rest of her history the art of Egypt was content for the most part to refine upon, to alter, to conventionalize the forms then created. For though the country was repeatedly conquered and held in bondage—sometimes for centuries—by strangers, the art of Egypt conquered her conquerors, and from the days of Cheops to the age of the Mohammedans in Egypt the art of the country was essentially national.

Painting never arose to the dignity of an independent art in Egypt. But Egyptian

reliefs were always, and Egyptian statuary was usually, covered with paint laid on in unmixed flat tints, conventional in color and altogether lacking in light and shade, perspective, and modeling. Painting on a flat surface was equally conventional and unnatural. The human figure, animals, buildings, and landscapes are represented with a total lack of what we call pictorial effect. Yet from these brilliantly-colored reliefs and paintings vivid pictures of the every-day life of ancient Egypt may be obtained.

The sculptor's art also covered the walls of the early tombs with illustrations of the daily life of the people. In the sepulchres of the "New Empire" the scenes of the "Book of the Dead" became common, and the gods appear in judgment or to render aid to just souls. On the other hand temple walls, pillars, columns, capitals—the entire structure within and without was filled with representations of the life of the king, his conquests, his hunting, his acts of devotion, his communion with the gods, his fathers. The tombs were filled with statues of Pharaohs, scribes, public functionaries, all being portrait statues. Colossal figures were erected before the great temple pylons, or sculptured in the façades of rock-cut temples. Statues of the gods were placed within the sanctuaries, and with those of kings and the great of the land were used as votive offerings. The temple and the tomb were responsible for the great mass of Egyptian sculptures.

The sculptor worked in wood, in limestone, sandstone, alabaster, granite, basalt, porphyry, diorite, in ivory, ebony, iron, gold, silver, and bronze. These materials, the soft alabaster or the hard basalt, were handled with equal care and skill; and the superb workmanship of some of these most obdurate materials may be reckoned among the technical marvels of the ages.

The Ancient Empire.—For the ancient Egyptian this life and all that pertains thereto were but the things of a day in comparison with that life eternal which was so soon to commence. As soon as he arrived at man's estate he began work on his tomb, that which was to be his "eternal home." For his *ka*, that mysterious spiritual double

of his mortal self, could be kept from utter dissolution only by the preservation of his mortal body or of some sculptured image of that body.

The *mastaba*, the private tomb of the ancient empire, consisted in its complete state, above ground, of a quadrangular mass of masonry, with sides sloping in like a truncated obelisk, whose ground plan varied in area from 170x86 feet to 26x20 feet, and whose height varied from 30 feet to 13 feet. A pit pierced the solid mass of the structure perpendicularly from above, extending from 40 to 80 feet into the earth and led to the real mortuary chamber where the mummified body was placed in a sarcophagus. After the body was thus laid away the pit was filled up and the entrance was concealed. The massive structure above ground contained two chambers, the one, the chamber of offerings, open to all who chose to come, the other, the *serdab*, either hermetically sealed in the mass of masonry or connected by a slight crevice with the chamber of offerings. Within the *serdab* were placed the portrait statues of the deceased. Probably nine-tenths of the statues from the Ancient Empire which we possess came from these *serdabs*. Their theory, then, is simple. That the *ka* might live, the body was embalmed. But an enemy might destroy it. So it was concealed in the mortuary chamber. Embalming in those early days was imperfect, and the body still might decay. Therefore the *serdab* was filled with portrait statues, for to these the *ka* might cling and live. To the chamber of offerings friends could come, there to place food and drink whose sweet savor would penetrate through the crevice of the *serdab* and give shadowy life and vigor to the shade of the departed.

This, then, was the tomb of the noble. The pyramid was the tomb of the king, but when compared with the *mastaba*, not the whole tomb. The side of the square base of the great pyramid of Cheops measured 755 feet 8 inches; the height was 481 feet 4 inches, and its base covers more than 13 acres. Yet this corresponds only to the pit and the mortuary chamber of the *mastaba*. The body of the king was laid away in the chamber in the

heart of the pyramid. The inclined passage leading to this was but an adaptation of the pit of the more humble tomb. The king's chamber of offerings was the temple placed opposite the east side of the pyramid, and there perchance were placed the funereal statues of the royal owner of this great "eternal home." These wonderful stone mountains at Gizeh (p. 78) are but three out of more than a hundred pyramids known to exist in Egypt. They vary from 481 to 50 feet in height, for the size of the pyramid is the index of the length of the reign of the king. The passageway leading to the mortuary chamber of the great pyramid is lined with polished granite, so perfectly fitted that the joints almost defy detection. The roof of the chamber itself is ingeniously contrived to support the enormous superincumbent weight. The exterior of the pyramid was originally covered from apex to base with a smoothly-sloping surface of polished stone, perchance a huge mosaic in variegated colors.

No temples of the Ancient Empire are sufficiently preserved to make their discussion here of interest.

Contemporary with the great pyramids is the wooden statue of Ra-em-ka, the Sheikh-el-Beled (see p. 32), as he was called by the Arab workmen who saw his resemblance to the chief of their own village. Originally the wood was covered with linen, painted, undoubtedly of a reddish brown tint, the usual color for the flesh of men, while that of women was tinted yellow. "The eyeballs are of opaque white quartz set in a bronze sheath which forms the eyelids. In the center of each is a bit of rock crystal, and behind this a shining nail." To dynasty v or vi belongs the famous Scribe now in the Louvre, made of limestone and still preserving its reddish brown color. The eyes, made like those of the Sheikh-el-Beled, the

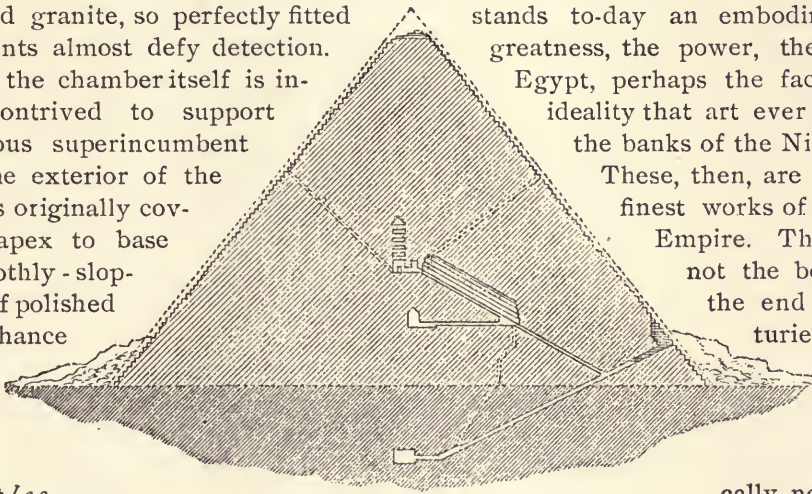
exactness of the posture, still common in the East, the accurate characterization of form, of muscles, and of flesh, make this a marvel of realism. Other similar figures are found in this period, but examples of such excellence are rare indeed, and never later did Egyptian art copy nature so faithfully. As early as the iv dynasty (4235 B. C.) belongs the great Sphinx (see p. 78), a figure of the Sun God, 150 feet long, 70 feet high, with the body of a lion and the head of a man. The beard has been destroyed, the lower portion of the headdress is gone, the face has been mutilated, the body been reduced to an almost shapeless mass; yet it stands to-day an embodiment of the greatness, the power, the mystery of Egypt, perhaps the face of loftiest ideality that art ever produced by the banks of the Nile.

These, then, are some of the finest works of the Ancient Empire. They represent not the beginning but the end of long centuries of development, centuries of which we know practically nothing. For

the veil that shuts us off from the dawn of Egyptian civilization has not yet been drawn aside. We do not even know whether that far off beginning

was made in Egypt or elsewhere.

SECTION OF THE PYRAMID OF CHEOPS.



EGYPTIAN ART—Continued. (22)

The duration of the **Middle Empire**, Dynasties xi—xviii was from B.C. 3064 to B.C. 1703. The renaissance of art, begun under the early dynasties of this period, was interrupted by the invasion of the Hyksos. The only monuments that need detain us are the rock-cut tombs of Beni-Hassan. These are interesting because precursors of the great rock-cut tombs of the New Empire, and because their façades are decorated with the so-called proto-

Doric columns cut in the living rock, supposed by some scholars to be the original model of the oldest Grecian order of architecture.

The New Empire, dynasties xviii-xxxi, extended from B. C. 1703 to B. C. 332. The glorious conquering age of Egypt was that of dynasties xviii-xx (1703 B. C. to 1110 B.

magnitude of the labor required. The longest extends 865 feet into the heart of the mountain. That of Rameses III. is 420 feet long.

But the elegance and minuteness of their ornamentation is even more surprising. In the tombs of Seti and of Rameses III., for example, there is no portion of the surface

of pillars, walls, or ceilings, which is not covered with figures or designs in painting or relief marvelously executed. The private tombs of this class had their chambers for offerings, their place for funereal statues, their pits and mortuary chambers like the *mastabas* of old. But the vast rock-cut corridors and chambers of the royal tombs with all their wealth of ornament were destined to be closed and hidden from human eyes so soon as the royal mummy should be placed therein. The chamber of offerings, the repository of statues for the king, were such temples as the Ramesseum and the Amenopheum on the left bank of the Nile at Thebes. The later period of the New Empire, when Sais in the Delta became the capital of the kingdom, has little that is new or interesting to offer in



HYPOSTYLE HALL IN THE TEMPLE OF AMON AT KARNAK.

C.), the age of Seti and of Rameses, the time of the Second Theban Kingdom, the era of the great temple builders, and of the vast tombs excavated in the flanks of the Libyan mountains to the west of Thebes.

Cut from the solid rock, the tombs hardly yield to the greatest of the pyramids in the

funereal architecture. For in the Delta there were no mountains, and the age of pyramid building had long since passed away. So kings were buried in the sacred enclosures of the temples. The mummies of their subjects were placed in sarcophagi on the tops of artificial hills elevated sufficiently to escape the waters of the inunda-

tions of the river. The sarcophagi of the later burial were placed above those of the earlier, so that the elevation grew in height with the passing of generations.

The greatest of Egyptian temples is that of Karnak, "perhaps the noblest effort of architectural magnificence ever produced by the hand of man." It is 1,200 feet long by about 360 feet in breadth. Passing through the double file of sphinxes that as usual lined both sides of the approaches to an Egyptian temple, the visitor entered at the gigantic pylon, a gateway with flanking towers 145 feet high. From the open court thus reached he passed into the great Hypostyle, the marvel of Karnak. This is a hall 170 feet deep by 360 feet broad. The twelve columns that support the clerestory are nearly seventy feet high, "undoubtedly the largest columns ever employed in the interior of an edifice." A hundred and twenty-two, a veritable forest of immense columns, supported the remainder of the roof. "The total effect of this colossal piece of architecture, even in its ruin, is one of over-

whelming majesty. No other work of human hands strikes the beholder with such a sense of awe." From this chamber the traveler passes on to the innermost portions of the sanctuary, where were situated the holy of holies, and many other chambers the purpose of which is no longer clear.

We may judge of the appearance of such a temple by examination of a Chipiez restoration of the great temple of Luxor.

The massive sloping towers of the three great pylons or gateways, the four seated colossi of Rameses II.—under whom the temple was completed—the two obelisks overtopping the front pylon, the avenue of sphinxes, and the diminishing height of the various members of the structure from front to rear, are all characteristic of the Egyptian temple, not merely in the xix dynasty, but throughout the successive domination of Persian, Macedonian, Greek, and Roman.

Nothing like the Greek symmetry prevailed in the Egyptian column. It tapered variously, and the relation of diameter to height was variant. Capitals were of two varieties: the campaniform, an inverted bell shape, probably derived from the lotus flower, and the lotiform, derived from the lotus bud.

At the same time that Rameses was building the great pylon before the temple at Luxor there were being constructed the famous rock-cut temples of Ipsamboul, in Nubia. These and similar structures in Upper Egypt copied in their rock-cut chambers the essential features of ordinary temples. The front of the Ipsamboul temple is adorned with the largest seated colossi in Egypt, 70 feet in height, being portraits of Rameses the Great. With the second Theban Kingdom came the second great period of sculpture also. The great pylons and the rock-cut tombs required their seated colossi; the walls of the tombs, the walls—both within and without—of the temples demanded a multitude of sculptors to cover them with reliefs and of painters to color them. Funereal statues, votive statues, statues of divinities in countless numbers must be provided. The conquests of Seti and of Rameses must be commemorated. These same conquests brought wealth and luxury. Throughout the length and breadth



STATUE OF RAMESES II.
In the Turin Museum. Granite.



SETI I.

A bas-relief in the temple at Abydos.

of the land the lust for building raged. We no longer find the vigorous naturalism of the time of the Ancient Empire. The figures become more slender, the adornment more rich, crowns more elaborate, and richly ornamented garments are not uncommon. That art could still be very expressive may be seen from the head of Queen Taia. That unusual refinement and grace were united with curious conventionality in form and in face we learn from the beautiful relief of Seti I. Yet the vast walls of the great temples made such demands on the sculptors that even in the time of the great Rameses we find evidences of poverty of invention and carelessness of execution, and the beginning of the decline may be dated from his reign. In the changes of government during the Libyan and Ethiopian dynasties art was at a low ebb. The Saite kings of the seventh and sixth centuries B. C. brought about a revival which sometimes was content with the simple copying of the work of previous ages; sometimes, however, produced works of rare power.

In Egypt architecture held ever the principal place. Painting and sculpture were subordinate arts. Apparently they never carved a figure or made a painting simply for the sake of beauty. Yet Egyptian buildings are in general simply agglomerations. To their temples any king could add a hall or a pylon. There was no unity of plan, no law of measure or of proportion.

Egyptian sculpture is remarkable for its realism, but still more for its generalizations and its conventions. It has hardly been excelled in the power of seizing salient characteristics, whether ethnical or individual, and of representing them in connection with the most rigid conventions. In Egyptian statues there is little variety of pose or of expression. There is little indeed of the poetic, of the lofty idealistic. Their gods were individualized, not by the intellectual and spiritual qualities of an Apollo or an Athena, but by the brutish attributes of a Sekhet or a Horus.



THE QUEEN TAIK.

In the Boulak Museum, Cairo.

Yet their buildings speak to us of eternity, and their sphinx and the colossal figures of their kings are filled with inscrutable, incomprehensible, godlike serenity.

CHALDAEO - ASSYRIAN ART. (23)

It is still doubtful whether Egypt or Chaldaea, the banks of the Nile or the fertile plains at the mouth of the Tigris and the Euphrates gave birth to the earliest civilization; but in these two countries we find the first traces indicative of the emergence of our race from barbarism. From these countries went forth the vitalizing influences that first penetrated all sections of Western Asia and then were transmitted through the classic lands for the upbuilding of mediæval and modern times. In Egypt there was more of calm, of refinement, of grace; in Assyria greater energy, motion, force. Egypt was the more artistic; Chaldaea the more learned. So far as we know they were independent sources uninfluenced by other nations or by each other.

In spite of the labors of Botta at Khor-sabad (1843), of Layard at Nineveh and at Nimroud (1845-1851), of Place at Khorsabad (1851-1855), of De Sarzac, of Rassam, of Loftus, of Smith, and last, but by no means least, of Peters, Haynes and others, under the auspices of the University of Pennsylvania, at Nippur and elsewhere (1890-——) —to mention only some of the more important excavators and excavations—we are much less well informed of the art of Mesopotamia than we are of that of Egypt.

This is due in part to the different materials used in the two countries. Egypt possessed and used stone in abundance and in variety. In Chaldaea stone of any kind was lacking. So, while we do find ancient Chaldean statuary of imported diorite and basalt, the material generally employed by the Chaldaeans was clay. Sun-dried bricks formed the mass of their structures. Kiln-baked bricks were used for facings, for arches, for those places requiring strength. Enamelled bricks and terra cotta plates were employed for ornamentation.

The Assyrians, though possessing excellent building stone, limestone and alabaster, used these sparingly, the first mainly for facings, the second for sculpture. For Assyria was the inheritor and the imitator of the science, the religion, the art, and civilization of Chal-

dea, the older nation that dwelt lower down on the banks of the great rivers.

Sun-dried bricks then were responsible for the speedy destruction of Chaldaean and Assyrian cities; and also for the fine state of preservation in which some of their contents have come down to us. The plains of Mesopotamia are dotted with mounds, covering the sites of ancient cities, that await the coming of the spade to disclose, perchance, new marvels of that civilization which was old centuries before Abraham came forth from Ur of the Chaldees.

The doctrine of demonology has rarely in the history of the world been developed so fully or been believed in more implicitly than by the Chaldaeans. For them the air was full of contending armies of evil and of beneficent spirits. Their lives were pre-occupied with plans to conjure or to combat the machinations of the evil ones. For this purpose they recited incantations; they hung up and buried statuettes and reliefs. To ward off the dreaded southwest wind, for example, they hung up his own image—so ugly that he might well flee from it. To propitiate the powers of good they placed at the gates of their cities and palaces the great winged man-headed bulls—symbols of force that thinks—which are among the most splendid creations of Assyrian art. Their religion did not demand that the bodies of the dead be preserved for eternity. So we find no giant pyramid tombs and no rock-cut galleries for the eternal home of their great ones. They thought of the heavens as a metal dome whose base rested on the circumference of the world, and of the earth as a "stepped" pyramid rising beneath this dome. So they strove to build temples whose tops should mount heavenward in the same manner. The greatness of the king overshadowed all the land, and each monarch strove to build at least one palace where he might dwell at ease looking upon walls ornamented with long lines of sculptured slabs on which were recorded the pictured stories of his glorious deeds in war, and of his prowess in the chase.

Therefore we have in architecture the remains of Assyrian and Chaldaean temples and palaces; in sculpture divinities and the

stories of kings. Painting, as in Egypt, has no separate existence, but is the handmaid of architecture and sculpture.

As the best available example, and one typical of the Chaldaeo-Assyrian palace in general, we take that of Sargon at Khorsabad, erected between 712 and 707 B. C.

This was built on an artificial platform of earth, more than 1,000 by 1,200 feet in area, raised, as was customary, some thirty feet above the level of the plain. This palace base was protected on every side by a supporting wall cased with stone of very beautiful masonry. Ascending the steps leading from the city, one entered through a magnificent portal.

The pair of colossal man-headed bulls arranged on either side of the passage were 19 feet high. The four smaller ones measured 15 feet. Between each pair of these last mentioned stood the giant figure of Isdubar, the Assyrian Herakles, strangling a lion. This entrance led into the great court, 315 by 280 feet in size. Here was the business portion of the great edifice; for it was surrounded on three sides with store rooms of various kinds. Beyond these at the right were the servants' quarters, the work rooms, and the stables of the palace. At the left, beyond the line of store rooms was the *harem*. Directly opposite the great entrance to the court were the private apartments of the king. Beyond these again were the State apartments. Two hundred and nine apartments, great and small, many of which were as large as 130 by 40 feet, were comprised within the walls of this vast structure. Room enough, it would seem, for the accommodation of the suite of even an Oriental despot. The thickness of the walls was often nearly as great as the width of the rooms they enclosed. We read of such walls, 15, 20 and 30 feet thick. They were constructed of unbaked bricks laid without mortar before they were fairly dry. They had to support heavy earthen roofs, either flat or vaulted, made several feet thick so as to exclude both the rain and the heat. These roofs and walls, resolved by the action of the elements into their original constituents, have supplied the larger portion of the material in which these huge

structures lie buried. City walls also were constructed in a similar manner. It used to sound fabulous when we were told that several chariots could drive abreast on the summit of the walls of Babylon. But on the walls of this city of Sargon, 60 feet high, seven chariots could readily drive side by side.

The splendid State apartments were wainscoted inside and out, with great sculptured slabs of alabaster, often more than 9 feet high. From these and from similar palace walls, in fact, comes the main portion of the sculpture that now fills the Assyrian rooms of our museums. This palace of Sargon alone has yielded twenty-four pairs of colossal bulls in high relief, and the sculptural slabs from thence placed in position side by side would decorate two miles of wall. The sculpture of Assyria was nearly always in the form of reliefs.

Enormous as was this palace, it was easily surpassed in size by others. That of Sennacherib at Nineveh covered more than twenty acres. All apparently were divided like that of Sargon, into three portions, the *serail* comprising the royal chambers and the State apartments, the *harem* for the women and children, the *khan* for the servants, kitchens, store rooms and stables.

To the left of the king's private apartments in Sargon's palace was placed the pyramidal *Ziggurat*, the temple of the seven celestial deities. This arose 135 feet above the level of the temple platform. Strabo tells us that the great temple of Bel at Babylon was more than 600 feet high. Such was the usual plan of a Chaldaean or Assyrian temple. The solid mass of sun-dried brick towered high above the one-storied palace as its base. It was ascended by an inclined plane winding about the four sides of the structure and leading up to the holy of holies on the apex. This has also been well named an observatory. For we must remember that these ancient peoples worshiped the heavenly bodies, and our science of the stars dates from the Chaldaean astronomers. Sometimes the sacred structure was built of successive stories, masses of brick, placed one above the other, with flights of steps leading upwards.

Such are the principal structures whose remains have come down to us. The unbaked bricks, however, were never left exposed. Where the protection of sculptured slabs was lacking, the walls were covered with stucco, sometimes tinted in solid colors, sometimes painted in conventional patterns, sometimes covered with what might be called imitation reliefs in color. There was apparently little opportunity here for columns, architrave, and all the rich details of classic architecture. Still we are not without indications that the Ionic column was Assyrian, if indeed not Chaldaean in origin.

These royal structures in the valley of the Tigris, reared at such vast outlay of labor, gorgeous in their Oriental coloring must have been among the most impressive buildings of the world.

In spite of the light derived from the study of cylinder impressions, gems, and statuettes, our knowledge of Chaldaean sculpture is most insufficient. As early as 3800 B. C., sculptors possessed all technical skill. De Sarzac's excavations at Tello (Largash) gave to us the finest Chaldaean statuary we possess, from 3,000 B. C. The excessively hard material (diorite) is handled with much skill. The figures, unlike Assyrian statues,



RECTANGULAR CHALDAEAN TEMPLE.

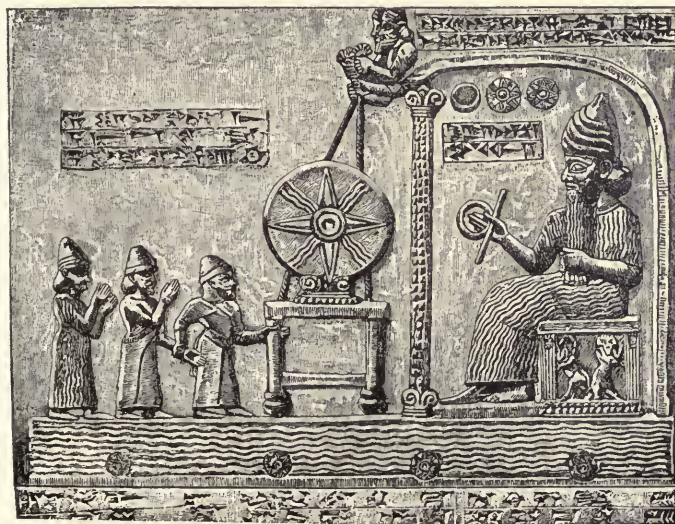
Restored by Ch. Chipiez.

are worked carefully in the back as well as on the front. The surfaces are too round, there is lack of detail, yet the forms are well rendered. There is some appreciation of the manner in which folds are formed in drapery, and the treatment of the eyes, cheeks and mouth is surprisingly good. Surely this "School of Largash" did not exist alone in Chaldaea, and the spade has still much to teach us of the sculpture of this ancient people.

The jump from Chaldaean sculpture of the thirtieth century B. C. to Assyrians of the ninth century B. C., is a long one. But

there is not much between to give us pause in this brief sketch. For the first great period of Assyrian sculpture fell in the reign of Assournazirpal, 885-860 B. C., and under him Assyrian sculpture attained nearly its highest point. Between his reign and that of Assurbanipal, 668 B. C., during the centuries of the glory of Assyria, the essential characteristics of the sculpture remain the same. But there were decided changes in certain methods, details of representation.

One relief portrays Assournazirpal with a eunuch standing before him, in the act of pouring a libation. The figures are



PRIEST INTRODUCING VOTARIES TO SHAMASH, THE SUN-GOD, IN HIS SHRINE.

A tablet from Sippava. Notice the Ionic like column.

of great dignity, the Semitic features are beyond question, the robes are sumptuous, but the muscles of the arm are rendered with great inaccuracy, and gross exaggeration. The heavy garments show no trace of the outline of the form beneath. The treatment of the beard and hair is curiously suggestive of tapestry work. The eyes in full front with the face in profile, the shoulders in

true, his hand is sure. He reproduces in the soft alabaster every detail of dress or of form that he desires to copy, in exactly the manner he wishes. This is not the art of beginners. Only long training could produce such skill.

If we turn now to the reign of Assourbanipal (668 B. C.), we see the monarch upon his chariot. Here there is greater richness of decoration. The faces are softer, more effeminate, the pose is easier, the profile of the body is more strictly observed. The muscles are less exaggerated. But the same conventions of form, eyes, hair, garments, are found as in the preceding case. The artist has not progressed in his knowledge of the human figure or in his ability to represent it. He remains as rigidly bound by his conventions as were the later Egyptian sculptors by those prevailing on the banks of the Nile.

In landscape representations the change from the rigid generalizations of the earlier period when nothing is added which is not essential to the clearness of the narrative, to the semi-naturalistic methods of the later time in which pines, palms, and vines become recognizable as such, is more marked.

It is, however, in the representation of animals that the Assyrians excel. With these no other nation before the Greeks has succeeded so well. Here the artist's models were ever before his eyes, their forms not hidden by heavy garments. And apparently no traditions forbade that he should represent what his eyes beheld every day. So in some of the reliefs, especially those

made under Assourbanipal, of dogs struggling in the leash, of wild asses playing and kicking on the plains, of lions at liberty in the park or wounded in the hunt, one hardly knows which to admire more, the remarkable technique of the stone cutter or the marvelous skill, truth and force of the artist. (See the relief p. 141.)

In general Assyrian sculpture excels in vigor and movement, but shows defect in its want of variety, and in the absence of woman from its creations.



ASSOURNAZIRPAL OFFERING A LIBATION.
A Relief in the British Museum.

three fourths profile with the lower body in full profile present conventions common also to Egyptian and early Greek reliefs. The faces are singularly devoid of expression. The cuneiform inscription extending across the bodies only emphasizes the fact that this is a story telling art. It is not demanded of the artist here that he shall imitate nature, or produce beautiful forms. It is his business to place upon the walls of the palace the history of the famous deeds of the king. He has great technical skill. His eye is



ASSOURBANIPAL IN HIS CHARIOT
A relief in the Louvre, Paris.

PHœNICIAN ART. (24)

Phœnicia gave the alphabet to the Greeks. This is her greatest glory, her one important original contribution to civilization. Yet, so far as we know she possessed no poetry, no philosophy, no literature. This people seems to have invented letters merely to facilitate bookkeeping. For they were the first great manufacturing commercial nation, the first nation of traders. From 1400 B. C. to 800 B. C., the period when the maritime supremacy of the Phœnicians was undisputed, whatever Egypt and Assyria invented, especially that which could prove attractive to the eyes of barbarians, the artisans of Phœnicia imitated and perfected. They carried their wares in caravans overland to Jerusalem, to Babylon, to Nineveh, to Arabia, to India, as far north as the Caspian Sea, as far south as Egypt. Their ships seeking the murex that gave the purple dye, slave stealing and trading,

established trading posts on all the shores and islands of the Mediterranean, and passing beyond the "Pillars of Hercules" braved the dangers of the Atlantic to obtain tin from the British Isles.

In trade they were as shrewd as the Jew, as hardy, as venturesome as the Anglo-Saxon. Except under compulsion they were not warlike, and readily paid tribute to whatever power was uppermost in that quarter of the world. Time-serving, unscrupulous, and grossly materialistic, they seem never to have invented an artistic motive or created a thing of beauty for its own sake. They had no lofty ideas. With an eye ever out for the "main chance" they were most prosaically matter of fact.

Yet without "wishing it or willing it" they became mighty agents in the spread of civilization, and deserve a place in the history of art, because they were the intermediaries between Egypt and Chaldaea and that wonderful Greek nation which was first the prey of Phœnicia, then her pupil, then her master.

In the pages of Homer Phœnicia represents the acme of perfection in art. We read of Tyrian garments, Sidonian craters, Phœnician armor. According to the tale of "Troy Divine," Hephaestos, the god of metallurgy, could produce nothing better than the work of the inhabitants of the narrow strip of coast at the eastern end of the Mediterranean Sea.

Of Phœnician architecture only a few fragments of city walls and temple foundations are known, of which the sub-structures of the Temple of Solomon at Jerusalem furnish perchance the finest example. In sculpture too the remains are exceedingly scanty. The extant specimens serve to show that in the eighth century B. C. Assyrian influence was dominant, in the seventh and the sixth centuries B. C., Egyptian prevailed, while from the fifth century B. C. that of Greece was followed. This sculpture is not only not portrait-like, but from it we do not even learn the characteristic features of the Phœnicians.

In four branches of manufacture the fame of the Phœnician artisans was very great. "Tyrian Purple" was ever the most sought

for and the costliest of dyes, and the secret of its manufacture was most jealously guarded. Phœnician woven stuffs were only less famous. Of these we now of course possess little more than the fame. As Tyre for its dyes, so Sidon for its glass. The manufacturers in this article imitated all Egyptian products in glass, in paste, and in faience so perfectly that an expert cannot always decide between the genuine and the imitation. Later they went beyond their masters, so that the glass of Sidon in ancient time may fairly be compared with that of Venice or of Bohemia in modern times.

But, whatever the spade may yet have to teach us of Phœnicians, it is their work in the metals which to-day gives us the clearest picture of the curiously mixed art of this remarkable people. Etruria, Nineveh, Cyprus, Crete, Sardinia have all yielded their quota of vases, patera, candelabra and statuettes. Of these the patera are perhaps the most characteristic and interesting.

The workmanship is often very beautiful. Sometimes they are in repoussé; sometimes the main work is done with the chisel; usually the finishing touches and the details are added with the graver.

A patera from Cyprus may well serve as our example. Without endeavoring to account for all figures and motives, we may note that the walled city and the bowmen at the right who are discharging their arrows at its defenders were plainly suggested from the side of Assyria. The *hoplites*, soldiers with helmets, corselet and round shields, immediately to the right of the city seem meant for Greeks. The Sphinxes of the inner zone, the scarabæus and the seated divinities of the middle zone plainly suggest Egypt. Here is an epitome of the art of Phœnicia. She imitates, but does not originate, she borrows, but does not assimilate. Yet she was the first nation to use the human figure not to tell a story or express a thought, but simply as a portion of a pattern, as a motive in decoration.



THE AMATHUS PATERA.
New York Museum.





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The Parthenon from the Southeast

The Fine Arts

A University Course
in

Sculpture
Painting
Architecture
and
Decoration

IN THEIR HISTORY
DEVELOPMENT *and* PRINCIPLES

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Colosseum, Basilica of Constantine, (three arches.) Arch of Septimius Severus, Via Sacra, Arch of Titus, Temple of Castor and Pollux, Column of Phocas, Palatine Hill, Julia Basilica (many stumps), Temple of Vespasian, Temple of Saturn.

THE ROMAN FORUM IN ITS PRESENT STATE.

Architecture: Greek, Roman, Byzantine, Romanesque and Gothic.

BY

A. M. BROOKS, A.M.

PROFESSOR IN HISTORY OF FINE ART, UNIVERSITY OF INDIANA.

GREEK ARCHITECTURE: TIRYNS, MYCENÆ, THE DORIC ORDER. (1)

All works of classic and medieval architecture belong to one of two great groups. These groups are made up according as the buildings they contain depend upon one or the other of two fundamental principles of architectural construction; the first that of the post and lintel, and the second that of the arch. In post and lintel construction upright posts or columns support horizontal beams called lintels. This method of construction has been known

from very remote times, as the so-called temple of the Sphinx in Egypt bears witness. It was the method used by the Greeks in their temple architecture, and it is a method in general use at the present day. There is, however, one marked disadvantage attendant upon the use of posts and lintels, for while columns can be constructed of almost any height, the spaces between them must always be of limited width, because monolithic blocks of stone of any very considerable length are rare as well as costly. Moreover, such stones are not capable of supporting any great weight of superstructure. It is evident, then, that in buildings

of the post and lintel group there can be no apartment of great dimensions in which the floor space is not obstructed by the columns which, though necessary for the support of the roof, seriously interfere with seeing and hearing. Hence we might naturally expect, what we know to be the case, that the post and lintel buildings of antiquity were for the most part one-story structures, and that they contained no large stone-roofed apartments of unobstructed space. The vast

masonry of these walls is Cyclopean; bowlders piled one upon another, the supposed work of the Cyclopes.

In the neighborhood of Tiryns, but younger in years, stood the ancient and powerful city of **Mycenæ**. The period of its best civilization extended from about 1500 to 1000 B. C., and of this period some interesting and remarkably complete remains have come down to us. The Gate of Lions offers an early example of the use of the

post and lintel in Greek architecture, although the walls upon either side of the stone posts are arranged so as to receive a part of the weight of the lintel which is about fourteen feet long. In order to relieve the lintel of weight, the stones of the wall were laid so that they projected over one another, and were so cut that together with the lintel they enclosed an open space of triangular shape. This space was closed by a triangular slab of stone upon which we may yet see the emblems of faith, altar and pillar, supported by the emblems of power, lions.

Still more remarkable is the series of tombs unearthed during the excavations of Dr. Schliemann. So much wealth, in the form of gold ornaments, clasps and diadems, and the decorations sewn upon the garments of the dead, was found that the tombs were at first thought to have been treasuries, and the most important is always spoken of as the treasury of Atreus. It is built of cut stone, in the form of a beehive, and the blocks are fitted with

great care and accuracy. The floor measures about forty-five feet across and the height of the chamber is the same.

In the remains of Tiryns and Mycenæ we can trace the development of the art of stone construction from the point where men rolled together the bowlders of the field and heaped them on one another, as at Tiryns; through the period of rough-hewing, when the blocks were cut, but not planed or fitted in other than the rudest manner, as in the



GATE OF THE LIONS AT MYCENÆ.

hall of Karnak and the Egyptian Thebes contained many scores of columns within their walls, and with the exception of the central aisles, were but one story high. The noble and exquisite fifth century Greek temples were all, as is well known, one story buildings.

In Greece, upon the shores of the Argolic Gulf, still stand the walls of what is probably the oldest city in Europe, **Tiryns**; Homer's "Tiryns of the great walls." The

Lion gate of Mycenæ, to the period when the builder cut and smoothed his blocks and carefully fitted them together, as in the walls of the treasury of Atreus.

The peculiar and individual forms which distinguish a building, or a group of buildings, from all others, constitute architectural style. (A row of columns supporting an entablature and a gable characterize the appearance of the front of a Greek temple, and we say such a temple is in the classic style.) It is subdivided into two main divisions, the Greek classic and the Roman classic, and it is the former which must first receive our attention. Presently we shall speak of Roman buildings, which have an entirely different principle of construction from the Greek, the principle of the arch already referred to. Yet the Greek and the Roman classic styles both employed what are known as the Orders, and these orders and the different uses made of them are among the most important data which determine the age, source and style of a classic building. By an order in classic architecture we mean a column entire—shaft, capital, and base, if there is one, together with the entablature, the horizontal superstructure which rests upon the column. The orders are distinguished by their individual forms, and in Greek architecture there are three varieties which determine, according as they were used, the style of the buildings to which they belong. They are the Doric, Ionic, and Corinthian.

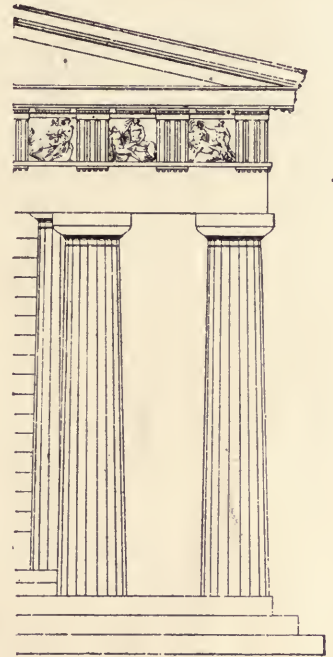
In the Greek **Doric order** the column is fluted, and the flutes are less than a semi-circle in depth. The capital is divided into two parts of equal thickness, the lower called echinos, and the upper abacus, a square plinth which gives a firm footing for the superstructure. In this order the column has no separate base. The entablature consists of



CROSS-SECTION OF
DORIC SHAFT.

three parts, the lower, called epistyle, the central part, the frieze, which is made up of a series of short upright blocks of stone, triglyphs, whose office like that of the col-

umns is to support, while the spaces between the triglyphs are closed with slabs of stone called metopes. The metopes were often decorated with bas-relief sculptures, while the triglyphs were always treated with a series of vertical flutes. The third and highest division of the entablature, the cornice, consists of a series of lintels which project over and rest upon the triglyphs. The office of the cornice is two-fold: to protect the lower parts of the entablature, and to provide a broad and secure footing for the roof. Above and below each triglyph and



GREEK DORIC ORDER, AS USED
IN THE PARTHENON, ATHENS.

over each metope there is a series of carved stone drops called guttæ. The Doric order is remarkable alike for the solidity of its proportions and the simplicity of its composition. Every part has its function, and each function is clearly expressed. The peculiar beauty of this order exists largely in its profiles or bounding lines, every one of which in the best examples is a free-hand line traced with wonderful precision, and a regard for vital strength and beauty unequalled.

GREEK ARCHITECTURE: THE PARTHENON.(2)

The temple dedicated to Athene, the **Parthenon**, standing on the Acropolis of Athens, is the masterpiece of the classic style and the Doric order (p. 154). Its existence, like that of the other works of art on the Acropolis—works which even in

their dilapidation are looked on as "hopeless models of perfection"—was due to Pericles, who became leader of the Athenian state in 461 B. C. The Parthenon stood upon a three-stepped platform which measured about one hundred feet in width by two hundred in length, and it was sixty-five feet high. Such were the modest dimensions of the chief edifice of Athens, and the one acknowledged by architects and critics alike to have approached nearest to perfection of any structure ever built. The material used was white marble from the quarries of Mt. Pentelicus. It was built for a shelter—to be the house of the statue of the goddess, as well as a treasury for the offerings made at her altar; not a place in which congregations gathered, but a center of worship. The open top of the Acropolis was the place of congregation, and the Parthenon was the shrine. It was to the Acropolis what the high altar is to a cathedral.

The upper step of the platform was the floor of the colonnade which surrounded the temple, although the level of the floor of the interior, the cella, was two steps higher. This colonnade which extends around the four sides of the cella, was composed of Doric columns six feet in diameter and thirty-four feet high. The columns were placed at the outer edge of the platform. They supported the entablature upon which the roof rested. The roof was low-pitched with gables or pediments facing east and west. The depth of this colonnade was a little over seven feet. At this distance within its columns there was a second platform reached by two steps, the upper of which formed the cella floor as has been said. The cella wall rose from the edge of the platform on its long sides, while at the ends the walls were pushed back and a row of six columns was placed on the edge of it. This arrangement made the colonnades of the east and west ends of the temple somewhat more than double the width of the side colonnades.

Single doors in the middle of the east and west wall gave access to the interior, which was divided by a partition into two compartments of unequal size. The larger of the two opened to the east, and contained the

famous gold and ivory statue of Athene, the work of Phidias and the most renowned statue of antiquity. The smaller hall opened to the west, and served as a treasury. Of the method of lighting the interior little is known with certainty. The larger hall was separated into a broad nave and single side aisles, and these aisles were two-storied. The columns of both lower and upper stories were Doric. The roof of the treasury was carried by four Ionic columns.

The Doric order of the Parthenon owed its extreme beauty to the refinements of its profiles. There was scarcely a vertical or a horizontal line in the entire temple. By an optical illusion any long horizontal lines, such as those of the steps of the foundation, will appear to sag in the middle. To overcome this apparent defect all such lines were given a slight upward curvature, so slight, however, as only to give the steps the appearance of being perfectly flat. By a similar illusion columns, the sides of which are vertical, will appear to be slightly concave; to overcome this the sides of the columns were given a slight entasis or swelling. Another refinement of this sort was the tapering of the column, for by another illusion the column would seem to spread at the top of the shaft. In reality this would be a grave fault of construction; and to the sensitive Greeks no less a fault in seeming. Again, none of the columns rose in vertical lines, because such would appear to tip forwards, and to prevent this the columns were slightly inclined towards the cella walls. The corner columns, to give the look of strength as well as the reality of it where most needed, were made stouter than the others, and they were inclined inwards upon the diagonals of the temple. Finally, the cella floor, which if laid flat would have appeared somewhat concave, was bowed up or crowned from all sides towards the center. Such refinements as these are expressive of a wonderful keenness of perception, and an unparalleled sense of beauty, on the part of those who designed and constructed the Parthenon.

Perhaps nothing was more remarkable about this temple than the workmanship exhibited in the profiles and surfaces, and

the joints of its masonry laid without mortar, and so nicely that when the columns fell as the result of earthquake and cannon shot, they broke in many instances across rather than with the joints.

Besides the bas-reliefs of the metopes, which represented the individual struggles of giants and centaurs with men, and are thought by some to have signified the struggle between Greeks and barbarians, or the victory of civilization over barbarism, there were other sculptures used for the decoration of the Parthenon; the statues of the pediments and the bas-reliefs of the frieze. This frieze is continuous and always to be distinguished from the true Doric frieze of the entablature, one, as we have said, composed of alternate triglyphs and metopes. It is a band of continuous sculptures in low relief which runs around the top of the outside of the cella wall. Such a frieze is characteristic of the Ionic order, as we shall presently explain, and being placed upon a temple of the Doric style shows that the architects of Athens did not hesitate to appropriate whatever served their purpose, and to incorporate it where they chose; it shows that they were not bound by hard and fast rules of architectural composition. This frieze was not seen in any general view of the building, yet as seen on looking up from the steps and the colonnade, it was the crowning beauty of the structure. It represented the chief religious festival of the Athenians; the one in which the highest born of the city, old and young, formed in solemn annual procession and bore Athene's offering, a woven and embroidered veil, to her shrine. Each participant, horseman and footman, matron and maiden, carrier of water, musician and judge—all were to be seen on the frieze of the cella, a constant reminder of the purpose of the temple. (See cuts pp. 30, 120.)

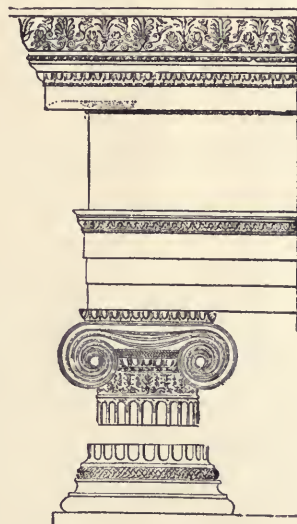
The pediments were filled with groups of statues carved in the round, which were expressive of the temple's origin; in the east pediment the gods of Olympus present at the birth of Athene, and in the west Athene's successful struggle with Poseidon for the mastery of Attica.

The architecture of the Parthenon was

organic in the same way that a tree in leaf is organic: the unity of the trunk, boughs, twigs and leaves of the natural object finding its analogue in the unity of the foundation, columns, entablature and roof of the artificial one. Such unity is one of the main sources of beauty in architecture, and results from the care with which every dimension is proportioned to every other; a slenderer member never appearing to be crushed by a thicker. Moreover, every dimension of the Parthenon was derived from the unit of measure, the six-foot diameter of the bases of the central front columns, every width, length and height of the parts as well as the whole being a multiple of that unit.

GREEK ARCHITECTURE: THE IONIC ORDER, THE CORINTHIAN ORDER. (3)

The **Ionic order** was invented in Asia Minor, and it partook somewhat of the elaborate character of all Asiatic architecture, but being of Greek origin, the elaboration was restrained and temperate. The best example of it was the Erechtheion, the temple dedicated to Athene, Poseidon, and the mythical hero Erechtheus. It likewise stood upon the summit of the Athenian Acropolis. In general the Ionic order is much lighter and



IONIC ORDER OF THE ERECHTHEION.

more slender than the Doric, the shaft averaging eight diameters in height, while the Doric shafts of the Parthenon are but five. The capital is higher than the Doric, and consists of a scroll rolled out, as it were, over the top of the shaft, the necking under the scroll—the ends of which appear as



RESTORATION OF THE ERECHTHEION.

volutes,—being decorated with a pattern in relief. The abacus is very thin, and its molded edge is ornamented with a carved border. The Ionic order always has an individual base, but the form of this base varies a good deal in different examples. The entablature is made up of three parts, but is much lighter than the Doric. The epistyle is cut with three faces which project one over another, and is usually capped with a carved molding. The frieze is continuous, either a plain surface like the Doric epistyle, or a band of relief sculpture. The cornice projects considerably over the face of the frieze, and is deeply undercut. It is usually decorated with carved moldings, the egg and dart, bead and reel, or leaf and tongue.

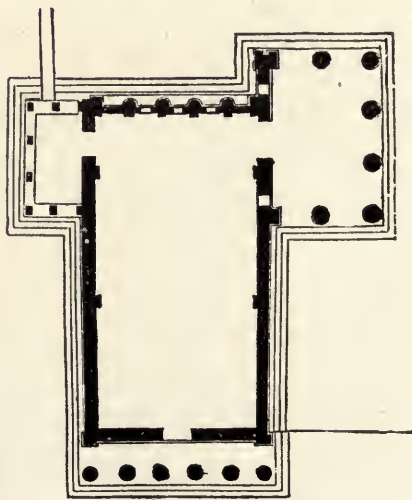
The Erechtheion was not completed until a number of years after the death of Pericles, probably in 408 B. C. It stood but a little more than a hundred feet from the Parthenon, and its design was a far more difficult problem for the architect than that of the Parthenon. He knew that it was hopeless to surpass that edifice, and that, nevertheless, he must build a temple of unsurpassed beauty. This may be the reason why he chose a new order, the Ionic. In choosing an order different from that of the Parthenon, he obeyed a fundamental law of art, the law of contrast. He placed the small and richly ornamented Erechtheion near the great simple mass of the Parthenon, in order that one might act as a foil to the other.

These temples were contrasted not only in

size and order, but even in plan. The Erechtheion had a cella about sixty feet long and thirty-three wide, and at one end there were two smaller porticos, the larger facing north and the smaller south. The irregularity of this temple was still further increased by the fact that its three wings all stood at different levels. This condition was forced upon the architect, because the site had been previously consecrated to several shrines, and consequently could not be leveled or

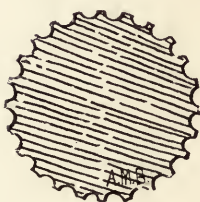
disturbed. The irregularity of the Erechtheion produces a striking contrast when compared with the symmetry of the Parthenon. It shows that Greek architects, while they chose the symmetrical form where such was possible, were not afraid to undertake a design of the most opposite character when conditions demanded it.

The east end of the large cella was the principal façade. It had six Ionic columns, placed at the edge of the upper step of the foundation, which formed a colonnade before the portal. These columns supported an entablature and pediment. Each column had its individual base, which consisted of three circular slabs of stone—the middle one smaller than the others and finished with a



PLAN OF THE ERECHTHEION.

concave edge, while the upper and lower slabs had convex edges. This base, known as the Attic, has been the model more or less followed by architects in all ages down to our own. The shafts were fluted, but the flutes, twenty-four in number, were separated from one another by narrow flat surfaces.



CROSS-SECTION OF
IONIC SHAFT.

The order of the north portico was very similar to that of the east, but the columns were differently arranged, there being but four across

the front with one added behind each corner column, thus giving considerable depth to the portico and allowing it to be entered from the sides as well as from the front. The workmanship of the Erechtheion was equal to that of the Parthenon. Its carved moldings illustrate the Greek passion for form; for even where the most elaborate carving was used, the original profile of the molding was never concealed. On the contrary, the profiling was emphasized by having the main lines and surfaces of the ornament, egg and dart, bead and reel, and leaf and tongue follow the form of the moldings with great accuracy.

On the south side of the Erechtheion was a small porch unlike any other work of art in Athens, unique and one of the most beautiful in the whole world—the porch of the maidens. Like the other parts of the Erechtheion, it had its own foundation, a small oblong three-stepped platform from which there rose a plain wall about five feet high. This wall had a molded base and cornice of its own. Upon it, as a basement, stood six marble statues, draped female figures, all fac-

ing in the same direction, four across the front and one a few feet behind at each end. The figures are crowned with basket-like head dresses which answer the purpose of capitals, and upon these the



MOLDINGS FROM THE ERECHTHEION.

entablature and the beams of the roof rest. The fitness of this entablature is noticeable. The frieze is omitted, thus reducing the thickness and apparent weight to proportions suitable to the supporting power of the figures. To still further diminish the appearance of weight, the upper face of the epistyle was decorated with a row of disks, and lastly the thin cornice was given a row of small projecting blocks, a dentil course.



PORCH OF THE MAIDENS, ERECHTHEION, ATHENS.

This latter feature was characteristic of the Asiatic-Ionic entablature, but was omitted, as the east and south porches of the Erechtheion bear witness, in the Attic-Ionic style. The entire design of this little porch produces an idea of perfect stability as well as unique beauty: a design eminently fitted for a small structure which the Greeks would never have thought of applying to a great one.

The Erechtheion and the Parthenon were both colored, a fact very difficult of comprehension to us accustomed to look upon white marble as the finest building material obtain-

pediment were painted with intricate designs in color, the shafts were tinted with a creamy yellow, and the triglyphs were colored with fine reds and blues, while the statues of the pediments and the bas-reliefs of the frieze were often colored in a somewhat naturalistic manner, draperies, eyes and hair being given each their appropriate shades, and the whole relieved against dark backgrounds. In the Ionic order the carvings on the moldings were picked out with strong color, and often, as with the eyes of the volutes of Ionic capitals, and other especially conspicuous parts, gold leaf was used.

There were other important buildings erected upon the Acropolis during the age of Pericles. The chief of these, and one not inferior in size or in any other quality to the temples just described, was the entrance gate, the Propylæa. It stood on the side of the hill, and one front faced the city while the other and higher in point of situation faced the Acropolis. These fronts were like temple fronts, and each had six Doric columns which carried entablatures and pediments. The fronts were ingeniously connected so that a hall was



THE PROPYLÆA ON THE ACROPOLIS, ATHENS.

able. To us it seems barbarous to suggest coloring such material, but we must remember that bronze, and silver, gold, ivory and ebony were not rare as materials for the decoration of the architecture known to the Greeks. With ideas of color such as these things give, it is scarcely to be wondered that plain marble should have been considered unsuitable for the finest structures. We know from actual remains that the Parthenon and Erechtheion were colored. The Doric order had no carved ornament; but the moldings of its cornice, the echinos of its columns and the raking moldings of its

formed between them, the roof of which was supported by a double row of Ionic columns. A partition wall divided this hall, and in it there were five portals. To the right and left of the front facing the city there were great projecting terraces upon which stood rectangular structures, wings really of the main building. One of these served perhaps as a guardhouse, and the other was the national picture gallery. A broad roadway for horses and vehicles wound up from the city and passed directly through the middle of the Propylæa, between the columns of its hall, through the central portal of its parti-

tion-wall and out onto the Acropolis itself. Upon either side of this road there were long flights of steps for persons on foot, which, together with the space occupied by the road, the wall with the five gates, the broken shafts of the front porch, and the left wing, may still be seen in the extant ruins.

To the right of the Propylæa and standing upon a high bastion are the remains of a very beautiful little temple dedicated to Wingless Victory. It has a small cella open upon one side, and a four-column portico upon each end. It was especially remarkable for the sculptures with which it was decorated.

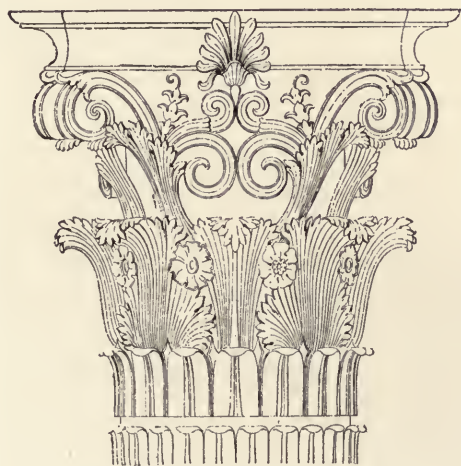
During the age of Pericles a foreign development, the **Corinthian Capital**, was engrafted upon the Ionic order. This innovation applied to the capital alone, the shaft, base, and entablature remaining practically unchanged. It hardly merits the dignity of being called an order, certainly not as used by the Greeks. The Corinthian capital, as we are familiar with it in so many Italian buildings, as so much used by the Romans and so generally copied by us, did not occur in Greece until the decline of Greek art had set in. It was a Roman development, and as such we shall consider it. In the Greek architecture of the age of Pericles it was a fanciful and always freshly designed garland of leafage and flowers carved upon the surface of a bell-shaped block.

The Choragic monument of Lysicrates in Athens, built in 334 B. C. (p. 164), presents a



TEMPLE TO WINGLESS VICTORY, ATHENS.

beautiful example of the Corinthian capital as used by the Greeks. The proportions of this monument are delicate, and the relation between its square basement with its simple cornice and the circular superstructure with its stepped foundation is very happy. From the severity of the undecorated basement, this little monument increased in richness until at the summit it fairly blossomed; yet all of its decoration was so placed, and so carefully contrasted with plain surfaces, that not one ornament failed to produce its proper effect, while the form and structure of the whole was emphasized by the decoration: in other words it was Greek.



GREEK CORINTHIAN CAPITAL.

ROMAN ARCHITECTURE: ARCH AND VAULT.(4)

The second of the two great groups of architectural works referred to at the beginning of this essay depends upon the constructive principle of the **arch**. It was understood by the Egyptians and in common use among the Assyrians. Although known to the Greeks, it seems to have been for the most part unheeded, but in Italy we find the Etruscans, predecessors of the Romans in possession of the land and knowledge of the arts, making very early use of the arch principle both in drains and in tombs. When the Romans



CHORAGIC MONUMENT OF LYSICRATES, ATHENS.

began to build they turned naturally to their Etruscan neighbors for models and instruction, and from them they learned the structural use of the arch.

The Romans, always practical, at once recognized the advantage which the arch of Etruria had over the post and lintel of Greece, an advantage particularly applicable to their needs. It is well known that the Romans were a legislating and amusement-loving people, and hence among the earliest architectural requirements of the fully developed Roman empire were halls capable of accommodating large gatherings of persons come together to hear cases argued and judgments rendered, as well as theaters and

amphitheaters with seating capacity for many thousands of spectators. In the days of the republic the buildings of Rome appear to have been insignificant, and it was not until the time of Julius Cæsar that the reconstruction of the buildings in the Forum was begun upon a scale of any magnificence. It was not until the age of Augustus Cæsar and his immediate successors that Rome took on that unsurpassed splendor which was the fit expression of the power and resource of the empire.

Two great advantages resided in the arch as a principle of construction when compared with the post and lintel. First, the arch could be placed over large spaces, no supports being required but those at its points of springing, at the impost; second, it could be constructed of small materials, bricks, concrete and small stones.

For many years, even until the last days of the republic, the buildings of Rome were constructed of brick and concrete. Then came the reconstruction or the rebuilding of the city, the golden age of Augustus, and with it the same methods of building and the same materials as formerly, but also the custom of hiding the rough brick walls and concrete vaults under a splendid marble casing or veneer. Hence the boast of Augustus, "I found a Rome of brick, and I leave a Rome of marble."

Roman arches were semi-circular, a form which exerts a strong lateral thrust, or tendency to spring apart. These thrusts had to be met by some opposing force, and such force was obtained in a number of ways. One was to place the arch upon walls of great strength and thickness, such as by their inertia would more than counterbalance the thrust. Another was that of loading the haunches of the arch with terraces of masonry; still another to carry the wall up above the impost or springing point of the arch, thus increasing the inertia of the wall by the addition of vertical weight. So long as the abutments at the sides of an arch are more than sufficient to oppose the thrusts put upon them, the greater the weight on the crown of the arch, the more stable the whole structure becomes. But the instant that the thrusts exceed the opposing force the arch

will fall; for, as the Arabian proverb has it, the arch never sleeps.

With the use of arches came the development of **vaults**: stone, brick or concrete roofs made up of arches variously disposed. The principal varieties of vaults used by the Romans were, the barrel vault, the elliptical groin vault, and the hemispherical dome.

The first is a vault of semi-circular form, and gets its name from its resemblance to a half-barrel. Perhaps the earliest Roman example is still to be seen in the Cloaca Maxima, the drain that to-day, serviceable as in the fifth century B. C., carries off the water from a marshy portion of the city. While such a vault is, strictly speaking, a work of engineering skill, the same principles are involved as in the barrel vaults of buildings, the earth itself here forming both abutment and load.

Because the barrel vault was expensive—requiring continuous abutments—and because it restricted the designer of a building in the free placing of windows, Roman architects made much use of the elliptical groin vault. This consisted of two barrel vaults of equal span, hence of equal height, which interpenetrated at right angles. The advantage of such a vault lies in the fact that it does not require continuous walls, the four arches which form the ends of the interpenetrating barrel vaults having sufficient abutment and support from the four piers at the four corners of the apartment. The edges or lines in which the interpenetrating barrel vaults meet are called *groins*, and these, taking as they do the form of ellipses, give its name. Whenever an elliptical groin vault was used by a Roman architect it had of necessity to be placed over a square apartment, and this put a restriction upon his architectural freedom.

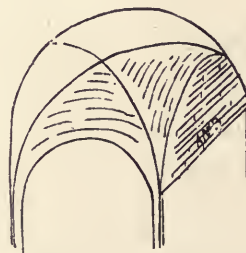
The third variety of Roman vault was the hemispherical dome. As its name implies, it had the form of a hollow hemisphere. It exerted a thrust at every point in its circumference, and therefore required a continuous abutment. This was obtained in the usual Roman manner by massiveness of wall and loading and weighting. In the construction of the dome, as in the other



CLOACA MAXIMA, AND CIRCULAR TEMPLE.

forms of Roman vaults, the designer found himself greatly restricted by his inability to place it over other than a circular apartment.

When the Romans began to use the orders they modified their forms, and increased their number to five, and although they made some constructive use of them, they more often applied them as a decorative screen behind which the real structure of the building was concealed. In this manner they succeeded in making fine and



ELLIPTICAL GROIN VAULT.

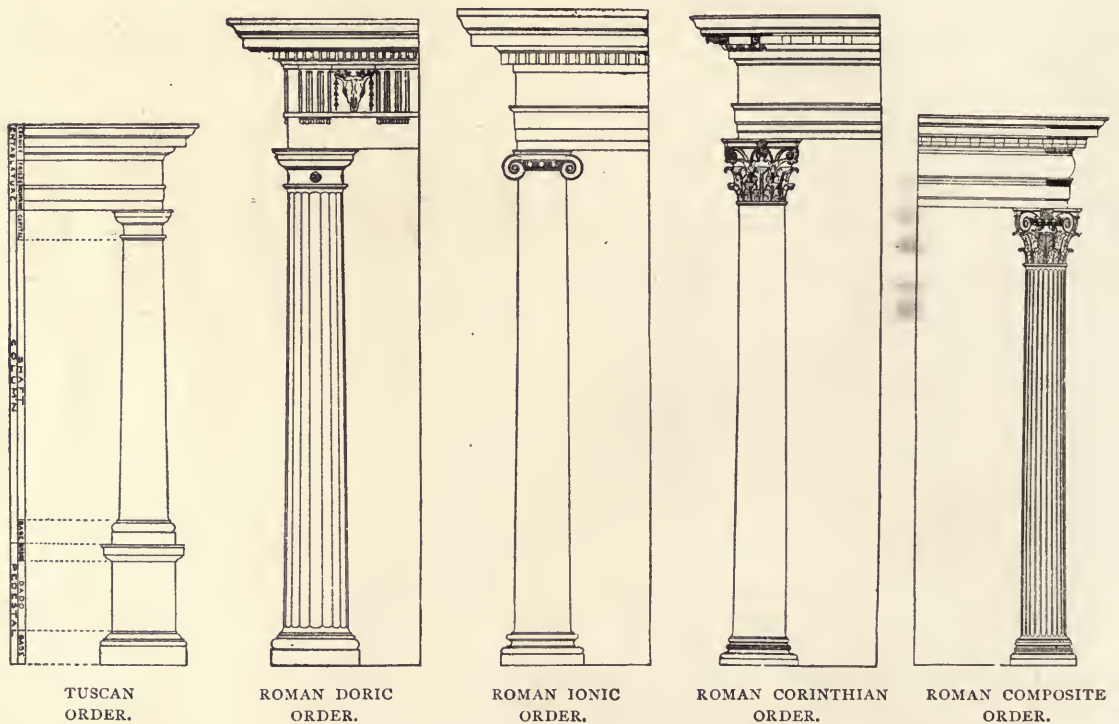
Exterior view. An interior one appears in the cut p. 179.

imposing façades, but they can never be said to have obtained that intimate relationship between construction and decoration, that logical character which so exalts Greek architecture.

ROMAN ARCHITECTURE: FIVE ORDERS, THE COLOSSEUM. (5)

There were **five Roman orders**, and several of these were often used on the same building. These orders were the Tuscan, Roman Doric, Ionic, Corinthian and Composite. The Tuscan and Roman Doric were characterized by the thickness and heaviness of their columns and entablatures. The Tuscan order had no ornament, while the Doric, which in

plinth inserted between the bases of the columns and the substructure or foundation, and often a square basement or pedestal several feet high was placed under the plinth. The unfluted shafts of the Roman Corinthian and Ionic orders were a noticeable deviation from their Greek prototypes. These latter orders as used by the Romans had the same general features as the similar orders when used by the Greeks. The Ionic capital had the volutes and the carved egg and dart molding, and the Corinthian had the



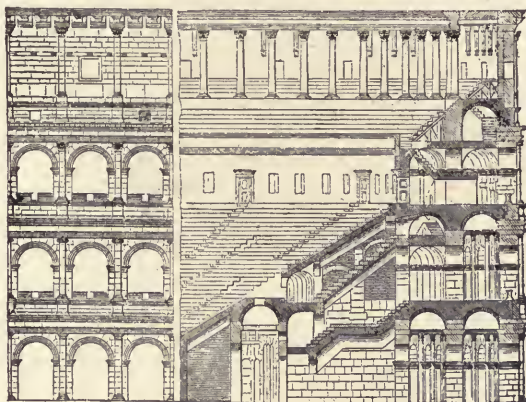
form differed but little from it, had a triglyph frieze, and a dentil course in the cornice. The chief difference between the Tuscan and Roman Doric orders and the Greek Doric lay in their profiles and moldings. In the Greek Doric these were all bounded by free-hand curves, and exhibited the beauty natural to such lines, that living changefulness which expresses vital action; while the contours of Roman moldings, shafts and capitals were most commonly of geometric and mechanical design. The Roman orders almost always had a square

rows of leafage and the angle scrolls, and both had bases patterned after the Attic-Ionic base. In most of the Roman examples, however, the refinement of the curves, and the freehand lines of the foliate ornament which made the Greek orders so beautiful—and beautiful also because designed, not imitated, after the forms of natural vegetable growths—gave place to geometrical convolutions and straight lines. Some examples of beautiful Roman orders exist, and notably the Corinthian order of the portico of the Pantheon, yet even its

shafts are unfluted. The Composite order is characteristic of the exuberant taste of the age which produced it. It is an elaborate compound of the Ionic and the Corinthian. The upper row of leaves on the Corinthian capital give place to corner scrolls, enlarged to the size of Ionic volutes, but placed upon the diagonals of the capital like the volutes of the Corinthian. The entablature was often enriched with carved moldings, frequently piled one above another so that the good points of the decoration were lost sight of through the lack of plain surfaces, so important in any piece of design to afford contrasts and give a sense of rest to the eye, as well as an opportunity of appreciating the beauty of the ornament itself.

Roman architects from the time of Augustus to that of Diocletian were required to design buildings on a scale of unparalleled magnificence. Egyptian kings built tombs and temples; the Greeks erected

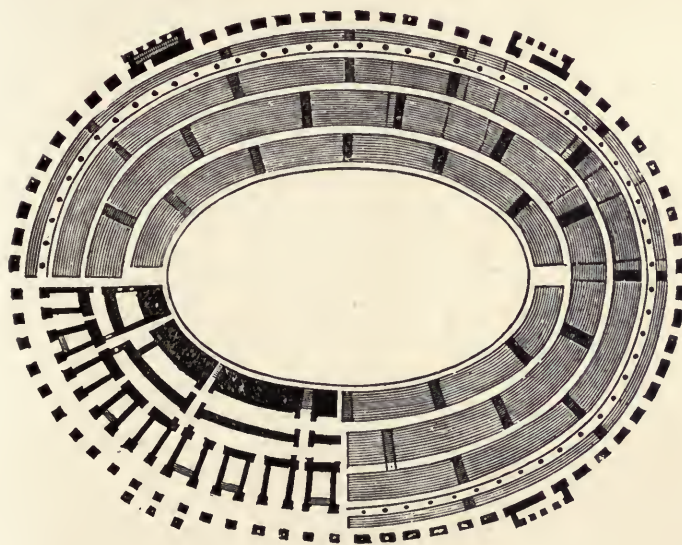
Most conspicuous among the buildings of Rome, ancient or modern, is the Flavian amphitheater or **Colosseum**, so-called on



ELEVATION AND SECTION OF THE COLOSSEUM.

account of its colossal size. It was begun by Vespasian, and completed by his son Titus. The Colosseum is elliptical in plan,

having its minor axis five-sixths of its major, the latter measuring a little over six hundred feet. The outer or enclosing wall is one hundred and eighty feet high. The system of construction when once understood is comparatively simple, as may be seen in the cross-section of the building. It consists of tiers of corridors which fill the entire space between the wall of the arena and the enclosing wall, the tiers rising against that wall and diminishing in breadth until at the top there is but a single corridor, thus giving to the interior the shape of a truncated cone, small end downwards. These corridors are separated from one another by walls of great thickness, and are roofed with barrel vaults which follow the elliptical outline of the building. The combined thrusts of



PLAN OF THE COLOSSEUM IN ROME.

The quarter section represents the substructure; the three-quarter section the tiers of seats.

temples; Roman emperors demanded palaces, basilicas, theaters and amphitheaters, baths, memorial arches and columns as well as temples and tombs.

these vaults outwards are counterbalanced by the great thickness of the outer wall, helped by the additional weight of the forty feet of wall which rises above the impost of



THE COLOSSEUM, ROME.

the topmost vault. An immense load is put upon all the vaults by the terraces of stone seats which they support. These seats rise in ever-increasing ellipses from the edge of the arena to the highest row against the outer wall. This wall, as well as the partition walls, is pierced by many round arches which give easy and sufficient access from corridor to corridor and connect them all with the outside world. Staircases lead from story to story, and radiating flights of steps lead down from the corridors through the seats, in a manner which resembles the passages between the seats of a modern theater. The arena, which occupied an acre of ground, was furnished with a system of aqueducts and drains, so that it could be flooded and emptied at will. This was for the convenience of the sham sea-fights which the Romans so much liked to watch. Under the Colosseum there was stabling room for hundreds of wild beasts

used in the shows, as well as bathing and dressing rooms for the contestants, apartments for gladiators and prisons for the captives who were to be sacrificed.

The exterior of the Colosseum offers an example on a large scale of the inconsistent manner in which the Romans sometimes used the orders. The constructive principle of the building is the arch, yet the numberless arches of its exterior are all subordinated to a decorative system of columns and entablatures. The arches do the work while the posts and lintels are made as much as possible to appear to do it. The orders are not used constructively but decoratively.

The upper row of seats was protected by a roof which reached from the outer wall to a circle of columns which stood at the edge of the topmost tier of steps; otherwise the Colosseum was open to the sky. Its audiences were protected from sun and rain by

awnings which were stretched from the cornice of the roof just mentioned to masts fixed in sockets about the seats. These awnings, which were often of rich material and high colored, must have greatly enhanced the splendid appearance of the vast amphitheater. With an audience of perhaps eighty thousand persons, it must have been a spectacle of no small wonder even in the prime of the Roman empire, and to those who think their own the age of greatest works the ruined Colosseum stands as a protest.

ROMAN ARCHITECTURE: ARCHES, TEMPLES, BASILICAS. (6)

No monuments are more typically Roman in spirit and in style than the arches which were erected to commemorate the military victories of the emperors, and as well known as any is the Arch of Titus. It was raised to commemorate the conquest of the East and the taking of Jerusalem by Titus in 70 A. D. It consists of two thick piers which support a barrel vault, and by their height and weight make it secure. These piers are decorated with an engaged Composite order placed upon a basement. A pair of columns flank the archway upon each side, and enframe it with their entablature. The shafts upon the angles of the archway are fluted, while those upon the outer angles are plain. Above the entablature there is an oblong mass of masonry called an attic story. The use of the attic was peculiarly Roman. While it served a constructive purpose, it likewise offered a conspicuous place for inscriptions telling of the glory of the emperor in whose honor the arch was erected. In the spandrels above the archway there were carved winged victories, and within upon the walls where none who passed could fail to see, there were bas-reliefs showing the spoils from the temple at Jerusalem carried in triumphal procession; among them the golden table and the seven-branched golden candle-stick. In its proportions the Arch of Titus lacks a certain refinement, the careful

adjustment of one part to another, and the still more careful subordination of the decorative details to the great masses of the design. The presence of such refinement characterizes the best Greek designs, and distinguishes them from most of the Roman. The whole arch is somewhat clumsy, and its heavy attic gives it a slightly top-heavy appearance.

One of the finest and best preserved Roman temples is the so-called Maison



THE ARCH OF TITUS IN ROME.

Carrée at Nîmes. The whole building is about one hundred and twenty feet long and fifty feet wide, and is raised upon a high basement, the use of which, like that of attics, is peculiar to Roman architecture. The temple includes a single hall or cella preceded by a deep columnar portico. The cella occupies the entire width of the basement, and the Corinthian order of the porticos is carried around the wall as an engaged colonnade. The portico has six columns across the front, and is two columns



MAISON CARRÉE AT NÎMES.

deep. The entrance is in the wall at the back of the portico. The entablature with its carved frieze and its dentil courses in the cornice is rich and beautiful. While such a temple differs much in details, its basement and its engaged colonnade for example, from a typical Greek temple, it has many features in common with that temple, both in plan and in structure. It may be thought of as the result of Greek and Etruscan ideas materialized by Roman hands.

There was, however, a form of temple which was peculiarly Roman, though it too may have had an Etruscan origin; a type of building which had a marked influence on subsequent architecture, the circular temple. There is such a building still standing in Rome and another, the much admired ruined temple at Tivoli. Each had a circular cella surrounded by a circular colonnade, and both were comparatively small buildings, the one at Tivoli having a diameter of only fifty feet. But it was not such temples as these that influenced subsequent architecture. It was the domed buildings, of which the best-known example, and one

of the most renowned buildings in the world is the Roman Pantheon. The precise purpose for which it was intended is not certainly known, but it was probably, as its name implies, a temple dedicated to all the gods. The building dates from the reign of Hadrian.

The Pantheon, being a building vaulted with a hemispherical dome, had to be circular, since Roman architects never discovered a way of placing such a dome over an apartment of any other shape. Its circular hall is one hundred and forty-two feet in diameter, and the dome is one hundred and

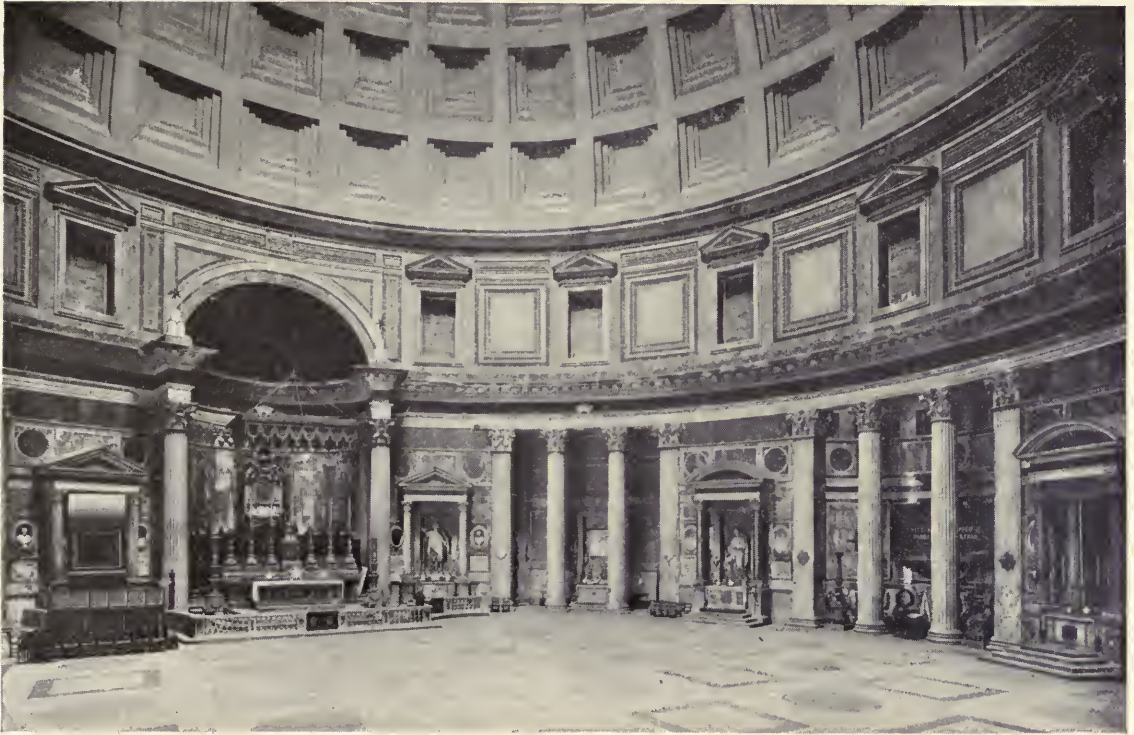
forty feet high. The enormous thrust of this dome is met by a wall twenty feet thick, and this wall is carried up twenty feet above the impost of the dome. Moreover, the haunch of the dome is loaded with six terraces of masonry. The dome is made of concrete, but running through it from side to side are brick arches or ribs, which act as bonds and must have been of great assistance during the process of construction. There are no windows in the walls, but the interior is lighted by a great circular open-



THE PANTHEON, ROME.



ST. MARK'S CATHEDRAL, VENICE. (SEE PAGE 178.)



INTERIOR OF THE PANTHEON, ROME.

ing or eye, placed at the crown of the dome. This eye is forty feet in diameter, and is an original as well as perfect method for lighting the hall, for through it the light falls equally in every part.

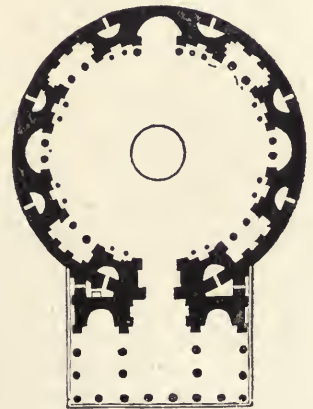
From without the dome makes but slight impression of grandeur and none of beauty upon the mind.

The wall of the interior of the Pantheon is divided horizontally by an entablature which rests upon a circle of Corinthian columns and pilasters. A deep overhanging cornice marks the springing point of the dome. The upper part of this wall is decorated with a series of blind-windows, while the lower part is relieved by a series of seven niches, semi-circular alternating with rectangular. Six of these niches, three each to the left and right of the entrance, are treated like the fronts of small temples distyle-in-antis, that is, two columns stand in the entrance to each niche, while the angles are marked by Corinthian pilasters. The seventh niche, that opposite to the entrance, has no columns, but is entered under an archway. While these details may not be

just like the originals, they are in the main similar. The dome is decorated with lines of square depressions, called coffers, which radiate from about the eye. The coffers were made by hewing or cutting out the concrete after it had set. When it was built the interior of the Pantheon was lavishly decorated with precious marble and plates of gilded bronze, and must have been very magnificent.

The effect of the rectangular temple front, though in itself fine, is poor as applied to a circular building. The two forms do not combine with one another gracefully or naturally.

In the later days of the republic and throughout the



PLAN OF THE PANTHEON, ROME.

empire, cases at law were argued and judgments given in halls called *basilicas*. These halls also served other purposes. They were often very large, the basilica of Trajan measuring about two hundred by four hundred feet. Double rows of columns ran around its interior, the outer twenty feet from the walls, the inner forty, thus dividing it into a broad central space surrounded by two narrower aisles. The roof was wood, and was supported by the walls and columns. At one end there were entrances, and at the other a semi-circular projection called an apse. This was vaulted with a half-dome of concrete, constructed in the usual Roman manner. The aisles in such a basilica, public or civic, as it was called, were frequently used by the bankers and money-lenders, the broad central portion or nave by the merchants, and the apse, apart from the crowd and slightly raised above the level of the rest of the building, by the court and judge. To the Romans their basilicas were of the utmost importance. They were the visible expression of that ever-present spirit of law and order which was at the root of their power. Roman basilicas were larger and more important than Roman temples; indeed, they partook of a sacred character, because their apses usually contained an altar, at which sacrifice was made before entering upon any important business.

The Palace of Diocletian at Spalatro, on the coast of Dalmatia, dates from the end of the third century, and exhibits some remarkable deviations from the normal forms of imperial Roman architecture. One, of great importance as leading the way towards the medieval styles, is the use of arches sprung directly from the capitals of columns. In the courtyard of this palace the arches of the arcade spring from the abaci of Corinthian columns, and, mutually thrusting and counter-thrusting one another, are made stable by the great piers at either end.

Another deviation from the accepted classic type of design is to be seen in the so-called Golden Gate of the north wall of the palace. It has a decorative arcade, the small columns of which are supported upon

corbels or brackets which project from the wall. This is a direct violation of Roman precedent in the use of orders, the shafts of the columns having no continuous support from the ground up. On one hand it shows a lack of knowledge of, and a disregard for, the fixed rules applied to Roman architectural forms; on the other a dawning spirit of invention, the rigid formality of classic architecture giving way to the picturesque quality of medieval.

ROMAN ARCHITECTURE: THE CHRISTIAN BASILICA. (7)

The last general persecution of the Christians occurred under Diocletian, and immediately after the coronation of Constantine, in 306 A. D., the Christian religion was recognized as salutary and legal. The Christians at once set about building churches, and the earliest of these was the series of **basilicas** erected at Rome, Jerusalem, and Constantinople. The Christian basilica followed the private basilica, or great hall of the Roman house, as its model, rather than the civic basilica. Its aisles extended along only the length of the structure, and its central aisle or nave was raised above the side aisles, thus making room for a row of windows or clerestory just below the roof. The history of Christian architecture from the time of Constantine to the close of the middle ages, is the history of changes wrought upon classic and early Christian models, by different races of men in widely separated regions of Europe and Asia, and dictated by the exigencies of each particular case, and the invention of the builders. The one and notable exception was the Christian architecture of Rome, which from Constantine's day well on into the middle ages remained nearly fixed in style, varying from century to century only in the diminishing skill and beauty which it displayed, due perhaps to the extraordinary conservatism of the Romans and the general ignorance and misery into which they had fallen.

At Constantinople and Ravenna a new form of capital and a new style of decoration

were developed during the sixth and seventh centuries, but in Rome the classic Corinthian and Ionic orders persisted. One reason for the changes in the east and north was that in those regions architects had for the most part to make their own capitals and decorations, there being comparatively few earlier buildings from which to take these things.

Rome, however, furnished an almost unlimited quantity of them. It has been estimated that the Forum of Trajan alone contained twelve hundred columns, while a single basilica had its roof supported by one hundred and fifty.

While no civic basilica, as such, was converted into a Christian church, such again and again furnished the actual materials for the building of churches.

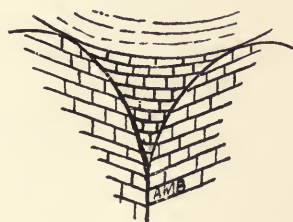
In general the Christian basilicas built between 400 and 1000 A. D. were plain brick on the outside, crude and simple, but inside rich with carved marble, and colored and golden with mosaics.

During the dark ages Rome laid off her mantle of marble, that proud boast of Augustus, and again appeared as a city of brick and concrete.

BYZANTINE ARCHITECTURE. (8)

B Although after 400 A. D. Roman architecture steadily declined, that of the Eastern empire, centering in Constantinople—the ancient Greek Byzantium, whence the term Byzantine art—developed rapidly and produced great results. The finest example of the Byzantine style is the church of Santa Sophia at Constantinople, while the church of St. Vitale at Ravenna is important because it is the connecting link architecturally between the East and West. Both are planned about equal axes—the equal armed cross, as contrasted with medieval churches whose plans have usually the form of the Latin cross. St. Vitale is a tentative solution, and Santa Sophia a perfect one, of the problem never attempted by Roman architects, namely, how to place a hemispherical dome securely and gracefully over a square compartment.

The structural invention of the Byzantine style which solved this problem was the pendentive, a bracket of masonry inserted into the angle of a square apartment. This bracket has the form of a spherical triangle which, beginning in a point, gradually increases until at its summit it describes a quarter circle. Four such pendentives, one each in the corners of a square apartment, will obviously meet in a circle at their tops, and upon this circle as a base it is a simple matter to construct the dome.



PENDENTIVE.

The dome of St. Vitale rests upon an octagonal basement, a circle upon a polygon, little pendentive-like brackets being placed in the angles, thus increasing the width of

the walls at the points where the circular base of the dome would fall most outside its polygon foundations.

In St. Vitale a two-storied aisle surrounds the octagonal space beneath the dome upon seven sides, while upon the eighth, that facing the east, there is a rectangular addition terminated by an apse. This serves as a choir. It is of great interest on account of the fine early mosaics with which its walls and vault are decorated. The mosaic of the latter is very rich in color. In each of its four compartments there is the figure of an evangelist standing upon a globe, while the compartments themselves are framed in with garlands of fruit, leaves and flowers; greens, blues, and orange being the predominating colors.

The church of Santa Sophia in Constantinople is the consummate work of the Byzantine style. In plan it is an equal armed cross, though by walling in and vaulting the re-entrant angles the church is made nearly square. Over the central square compartment of the church, carried upon four massive piers and arches and four fully developed pendentives, there is a dome ninety feet in diameter, with its crown one hundred and sixty feet above the pavement. To the east

and west of this dome there are two half domes, equal in span to the great dome but much lower, being so arranged as to abut the central dome at its impost. To the north and south the thrusts of the great dome are met by piers of masonry, each forty

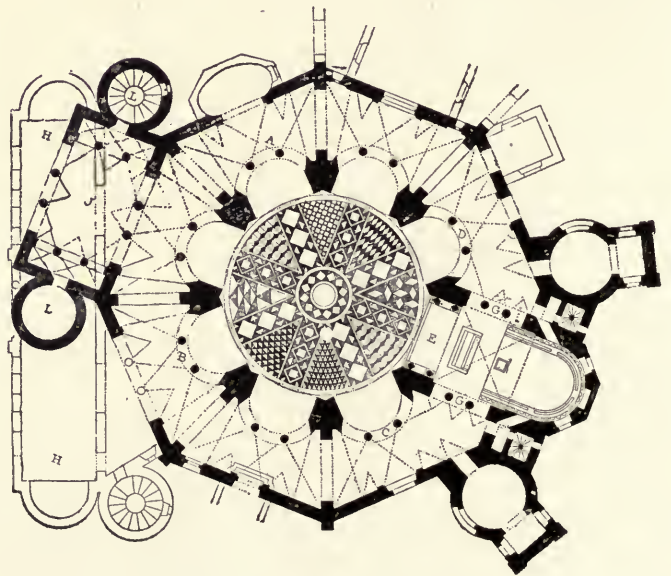


SECTION OF ST. VITALE, RAVENNA.

feet deep and twenty-five broad. The half domes which abut the central dome are similarly secured by a pair of smaller and lower half domes, the combined thrusts of all being carried down to the ground by piers, thick walls and an elaborate system of smaller cross vaults. An apse, vaulted with a half dome, extends slightly beyond the bounding wall towards the east, while to the west the length of the church is increased by a deep porch.

Upon the interior the lofty arches between the piers and under the pendentives to the north and south are filled with stone and marble screens, wonderful pieces of design as well as constructive members which materially strengthen the building, while the arches to the east and west, opening into the spaces beneath the half domes, are left open. This arrangement gives the church the appearance of having a long nave, like the nave of a basilica, also terminated like one, with an apse. This nave is about two hundred and thirty feet long and ninety broad. Its size is increased wonderfully in appearance by the number of pen-

dentives and half domes which lead the eye by degrees up to the great dome. Its crown is visible from nearly every point of view,—a marvel of design. The details of the interior are as noble as the design of the whole. The lateral screens which fill the arches beneath the great dome are divided into five stories. First, there are two open arcades through which one looks into the aisles and the aisle galleries, then a low story of blind arches, and finally a double tier of clerestory windows, these latter cut in the wall that fills the head of the arch. These screens, in the careful proportioning of all their parts, height of column and breadth of space, offer a fine example of scale in architectural design. The ground story arcade is composed of columns, each about thirty feet high. It is finished above the arches by a series of strongly marked moldings, but nothing that bears any resemblance to a classic entablature. Nor do the capitals of the columns recall those of any classic order. The Corinthian capital which had been so generally used for centuries was concave in form and decorated with foliate sculpture in high relief. It was designed to carry a weight of superstructure, light in comparison with the high walls and domes placed upon the arches which formed the arcades of Byzantine buildings. For the support of



PLAN OF ST. VITALE, RAVENNA.



INTERIOR OF SANTA SOPHIA, CONSTANTINOPLE.

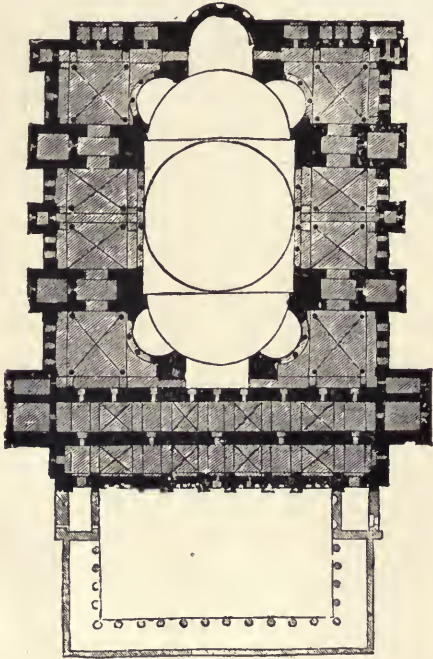
such, the Byzantine builders devised the blocks or cubical capital, of convex form, the surfaces of which were chased and fretted with patterns of the most elaborate design, but such as could neither diminish nor conceal the simple and serviceable block, the capital itself. No finer ornament exists in its way than that on the capitals and spandrels of the ground story arcades of Santa Sophia. In point of variety and grace of line it is superb. It has the refinement of Greek work combined with the sumptuous character of Roman; but it is neither Greek nor Roman. It is Byzantine.

The interior decorations of this church, now sadly disfigured, deserve the most careful attention, both on account of the beauty of design and the preciousness of the material. They were generously lighted by a great number of windows. The vaults were encrusted with mosaics and the walls with colored marbles and semi-precious stones. The columns are green Thessalian

and red Theban marble, and every costly stone to be found between Arabia and Switzerland. The walls are paneled with slabs of marble cut crosswise so as to show the veining, and often the individual panels are bordered with a carved stone molding. In the lower parts of the church the capitals, spandrels and soffits of arches are fretted and enriched with flat carving, while higher up where such decoration would not show sufficiently, the patterns are brought out by inlaying light-colored stone with dark. The patterns on the second story screen-arcades are wrought in black marble. The walls of the great church are kept in one general tone, and the vaults in another. There is no wild confusion of colors, produced by the bringing together of a heterogeneous collection of stone, marble and mosaic, though each in itself be of the most exquisite color and substance.

The exterior of this church has the defect

common to all early Christian architecture, an almost total lack of beauty, either of construction or decoration. Little more can be said of the outside of Santa Sophia than that it is a vast and clumsy pile of brick,



PLAN OF SANTA SOPHIA, CONSTANTINOPLE.

lacking any salient feature, such even as would have emphasized the main entrance.

Another but later expression of the intimate relations between the East and West is to be found in the Byzantine edifices of Venice, most notable of all the church of St. Mark, completed as early as 1054. In plan and construction it bears a close resemblance to Santa Sophia of Constantinople, though differing from it, and all earlier buildings, in its splendid exterior decoration of colored mosaics and semi-precious stones, shafts of veined marble, of porphyry and verd antique, with capitals of alabaster and grills of bronze, consummate skill being displayed in the combining of these varied materials, brought from far and wide and united into a harmonious whole; the most gorgeously and exquisitely colored building in Europe. (See cut, p. 171.)

ROMANESQUE ARCHITECTURE: LOMBARD, BURGUNDIAN, RHENISH.(9)

With the passing of the thousandth year of our era a marked improvement began to show itself in European affairs, and there was a very widespread revival of building in the eleventh century. A monk of Cluny writing at this time says, "It is as if the earth, arousing itself, and casting away its old robes, clothed itself with the white garment of churches." This took place in France, Germany and Italy alike; and the style of these buildings, though differing as widely as the lands in which they were built, is called Romanesque. It is a style of architecture which had ceased to have the forms peculiar to the Roman, but had not attained to the logical constructive system of the Gothic. Romanesque is the style of a transitional period, yet in no sense inferior, for to it belong many of the stateliest churches in Europe. Romanesque, in the parlance of the plastic arts, means much the same as Romance in that of language. As the changed and altered speech of the people of Gaul and Italy had not become French and Italian, and were no longer Latin in the Romance period, so the buildings of Italy and France were no longer classic and not yet Gothic. We accordingly hear of French, Italian and German Romanesque; more, even, of the Tuscan and Lombard Romanesque in Italy, or the Norman and Burgundian in France, as the lesser divisions of the countries of Europe developed each its own peculiar styles.

The earliest and constructively the most progressive is the style of Northern Italy, the **Lombard Romanesque**. The ancient church of San Ambrogio in Milan offers the most complete, as well as the earliest, example. Its plan includes the church and an atrium which precedes it. The church has a nave, and side aisles each half as wide as the nave. Its vaults are not of the old Roman type requiring vast abutments, nor built of concrete and requiring extensive centering. The enclosing surface of the vault (the roofing surface) is supported in separate sections upon a framework of inde-

pendent stone ribs, or arches. Each vaulting compartment is square, and has three pairs of ribs; four semi-circular ribs over the four sides of the compartment, and two elliptical ones arching the compartment from its diagonally opposite corners. A single square compartment of the nave is equal in width to two of those of the aisles, and these aisles are in two stories, while the nave is in one. The supports upon which the ribs rest are logically designed for their office, each vaulting rib having its individual supporting member rising from the pavement to the springing of the arch. The transverse ribs, those which cross the nave at right angles to its long axis, rise from rectangular shafts, while the diagonal ribs rise from circular shafts, the capitals of which face in the direction which the ribs take. Lower down, reaching from the pavement to the springing of the ribs of the aisle vaults, there are five shafts, one for the transverse aisle rib, two for the diagonal aisle ribs, and two for the arches of the ground arcade, which divides the nave from the aisles. These shafts together form a compound pier, a feature very unlike any Roman support. The intermediate piers, so-called because one is placed between each pair of the piers which carry the high vaults of the nave, are similarly designed but with fewer members. The ribs of the aisle vaults on the *outer* sides of the aisles rest

constructed like those of the side aisles themselves, and supported by low piers, one above each of the intermediate piers of the ground arcade.

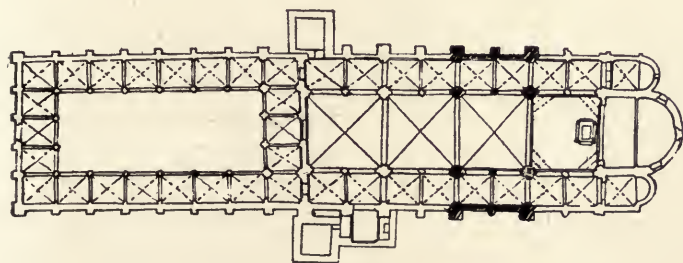
The atrium is open to the sky in the middle, and is surrounded by a vaulted aisle.



SAN AMBROGIO, MILAN.

The vaults of this aisle have ribs over the four sides of each compartment, but lack the diagonal ribs. The diagonals of these vaults are simple groins like those of an elliptical groin vault of Roman construction. The system of independent ribs for the vaults, and the compound pier, designed logically for the support of such ribs, show a change from all former styles of architec-

ture, and point the way to the constructive system of the Gothic cathedrals. While the constructive system of San Ambrogio is of greater importance, its decorative details display features which are characteristic of the Romanesque style wherever found. Noticeable among these are the pilaster strips, rows of pilasters or buttresses often connected at their tops by arches; and the corbel tables, cornices supported upon projecting brackets, such as that which forms the ledge of the triforium in the nave of San Ambrogio. Or, again, the multiplication of the members of arches, the archivolts, over doorways, or in arcades, as may be seen in the nave just mentioned, and a



PLAN OF SAN AMBROGIO, MILAN.

upon piers or thickenings in the wall, and at each of these points there is additional strength given by a buttress or pilaster attached to the outside of the wall. (See the plan.) The vaults of the galleries, called triforium, above the side aisles, are

constructed like those of the side aisles themselves, and supported by low piers, one above each of the intermediate piers of the ground arcade.

corresponding multiplication of the members in the piers which support such arches. The capitals of the piers of San Ambrogio are especially interesting as showing the strength and boldness, though the crudity of the conception, of the Lombard builders. They are in a high degree expressive of the loss of Roman refinement and technique, yet no less expressive of the new ideas and methods which were being introduced with the fresh barbarian blood; stock from which the strength and the nations of Europe were then arising.

The next important advance in vault construction, beyond that attained in Lombardy, was made in the province of **Burgundy**. The Romanesque style, however, as practiced in almost every part of Europe, shows a high degree of artistic invention, there being a marked difference between the buildings of adjacent provinces of even the same country. As examples, the famous and picturesque group of Pisan cathedral, baptistery and leaning tower, or the above described Lombard church of San Ambrogio in Milan might be cited. It is, however, the Burgundian abbey of Vezelay in Central France which shows the important advance just referred to. Its nave, built during the twelfth century, is divided into oblong compartments by a series of independent transverse ribs, while the vaulting compartments of the aisles are square. The independent ribs recall the Lombard vaults, but there the vaulting compartments are square, and the vaults, although supported by a system of independent ribs, are of the Roman form with round arches over the sides and elliptical arches over the diagonals. This oblong compartment resulted in a change in the method of vaulting, and prepared the way for the introduction of Gothic vaults. In Lombard vaults, as in the Roman elliptical groin vault, the form of the groins was determined by the nature of the vault—by the intersection at right angles of two barrel vaults; but the Burgundian builders conceived the idea of treating the groin as a starting point, by constructing semi-circular arches over the diagonals of their oblong vaulting compartments, as well as semi-cir-

cular ribs over the four sides of the compartment. It is obvious that these arches and ribs, being semi-circular and having different spans, will have their crowns at different levels, and hence to cover the space with vaulting surfaces those surfaces must be inclined upwards from the level of the lower ribs to the level of the higher arches; and such inclination giving the vault a somewhat domed appearance caused this form of vault to be called the domical groin vault. In one sense such a system of vaulting surpasses that of San Ambrogio because it permits the architect to plan his vaulting compartments of shapes other than square, while in another it falls behind, because the groin arches were not given a set of independent ribs. But between the Lombard and the Burgundian architects great freedom had been gained for the designer of vaulted structures. It had been made possible for him to construct cross vaults over spaces of oblong shape, and to construct them with independent ribs, and so dispense with a complete centering. To combine these two principles and to introduce the pointed arch for the sake of constructive convenience, and thus give perfect freedom to the designer; to enable an architect to vault compartments of any shape, square, oblong, triangular or curved in plan, remained for the builders of the Ile-de-France, the inventors of Gothic architecture.

The cathedrals of the **Rhine** border, those in Mainz, Speyer, and Worms, are perhaps most commonly thought of when mention is made of Romanesque architecture. Like the Lombard churches, but unlike most of the French and English, these German churches were built of brick, their huge masses, high gables and lofty octagonal as well as square and sometimes circular towers forming picturesque groups as they rise high over the houses clustered about them. Mainz was probably the earliest of the Rhenish churches to receive a complete system of vaults. It had a western as well as an eastern transept, and likewise two apses, such a double arrangement being characteristic of this style. In the form of the vaulting compartments, as in the absence of a complete system of ribs, Mainz recalls the

church at Vezelay, but its exterior clearly distinguishes it and its class from the Romanesque of other countries. To Germany seems due the credit of having first combined the tower with the actual building, and such has often been made an element of great beauty in church architecture. The original use of towers is not known, but soon after the introduction of bells they were used as belfries.

When used in later times above the crossings of churches, as for example the octagonal towers of Mainz, they became serviceable for lighting the interiors, and were called lanterns.

GOTHIC ARCHITECTURE IN FRANCE(10)

The Romanesque style led to the **Gothic**, and contained many features which were adopted by it, but did not, as is often thought, change into Gothic, for Gothic implies a very important constructive innovation which transformed alike the structure and the appearance of buildings. This was the use of pointed arches in place of round in the building of vaults.

The pointed arch has two advantages, for with a given span its crown may be made to reach any height, and it exerts less thrust than the round arch.

A fully developed Gothic vault possessed a complete system of independent, salient ribs: transverse, diagonal and longitudinal. The vaulting compartments were usually oblong and the method of vaulting them was to construct semi-circular ribs above the

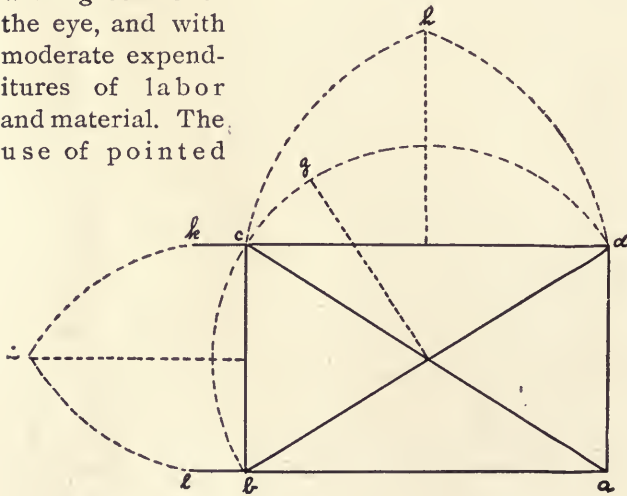
diagonals, and then to point and stilt the ribs upon the four sides of the compartment. Such a vault was always somewhat domed and its longitudinal arches usually stilted, that is, the sides of the arch were carried up vertical for some distance before the arch began to curve. Suppose a, b, c, d of accompanying figure to be the plan of the compartment to be vaulted, then a, c and b,



THE CATHEDRAL OF MAINZ.

d represent the diagonal ribs, and these are semi-circular, as shown by the dotted arch, d, g, b. Now round arches sprung above the sides of this compartment must necessarily reach a less height than the similar arches over the diagonals, because the diameters of the former are shorter than those of the latter. To make the crowns of the ribs over the sides a, b and d, c, reach to, or near to the level of the crowns of the diag-

onal ribs, the ribs over a, b and d, c were made in the form of pointed arches, as shown by the dotted lines, d, h, c. Finally the ribs—longitudinal—above the sides a, d and b, c were not only pointed but were also stilted as shown by the dotted lines c, k, i, l, b,—the stilt being represented by c, k and l, b. Thus the Gothic system of vaulting adopted the independent ribs of the Romanesque, and likewise its doming, although this latter was still earlier used by the Byzantine builders, but never upon any very considerable scale. But it was the introduction of pointed arches in place of round—a thing done purely for the sake of utility—that made possible the vaulting of compartments of any shape with only so much doming as was agreeable to the eye, and with moderate expenditures of labor and material. The use of pointed



arches lessened the amount of the thrusts, and enabled the builders to construct their vaults in such a manner that the thrusts might be gathered along fixed lines, and at certain points, which places of stress could be strengthened by piers of masonry or arches sprung between such piers and the places where the strengthening was needed. The outer piers or buttresses were made heavy and strong enough to meet and overcome all the combined thrusts of the vaults of the interior, and so secure the equilibrium of the entire structure. Gothic implies a building in which stone vaults are supported upon a framework of independent ribs, a skeleton as it were, these ribs being supported, so far

as their vertical weight is concerned, by piers, and so far as their thrusts are concerned, by a system of arches and buttresses from without; an active Gothic system as opposed to an inert Roman.

No more brief, clear and exact account of a typical Gothic building could be given than that contained in chapter I of Prof. Charles H. Moore's work, "Development and Character of Gothic Architecture." We gladly avail ourselves of it:

"1. The plan consists of a central nave, the eastern portion of which forms the choir, with side aisles, sometimes one and sometimes two on each side; and with a transept usually also provided with aisles. The choir terminates eastward, almost invariably, in a segmental or polygonal apse, or sanctuary, around which the aisles are continued. Opening out of the apsidal aisles are usually a series of small chapels, the central one of which is, in most cases, more largely developed than the rest. The transept arms have commonly rectangular ends, and the west end of the nave is invariably rectangular. The nave is divided from the aisles by a row of piers on each side which support the superstructure, consisting of the triforium and the clerestory. On the outer sides of the aisles are half-piers, or responds, against which are set the great buttresses of the exterior, and the spaces be-

tween them are enclosed by low and comparatively thin walls with openings above them reaching from pier to pier and up to the arch of the aisle vaulting.

"2. The vaults, whose forms and proportions determine the number and arrangement of the piers and buttresses, are constructed upon a complete set of salient ribs; namely, transverse ribs, diagonal (or groin) ribs, and longitudinal ribs. These ribs are independent arches, of which the transverse and longitudinal ones are pointed, while the diagonals sometimes remain round. Upon these ribs the vaults rest—the one never being incorporated with the other.

"3. The ribs are sustained by slender shafts, compactly grouped and often engaged, bonded by their bases and capitals, if not throughout their length, with the great piers which rise from the pavement through the successive stories of the building to the nave cornice. In addition to the shafts which support the main ribs of the vault are shorter ones to carry the great archivolts (the arches of the main arcades), the ribs of the aisle vaulting, and the arches of the triforium. To the pier is added a rectangular buttress which rises through the triforium and becomes an external feature in the clerestory. Each pier is thus a compound member consisting of a great central column with which are incorporated smaller shafts and a buttress. By these piers the vaults are supported — their thrusts being so completely neutralized by the external buttress system that they require to be only massive enough to bear the weight of the vaults.

"4. The clerestory buttresses are re-enforced by flying buttresses, which are segments of arches rising from the vast outer abutments (the external members of the responds of the aisles) and springing over the aisle roofs. These flying buttresses are the most characteristic features of the Gothic exterior.

"5. Walls proper are almost entirely omitted. Those that are retained are the low enclosing walls of the ground story, and the spandrels of the various arcades. The spaces between the piers, and beneath the arches of the vaulting, in both clerestory and aisles, are entirely open, like the intercolumniations of a colonnade. They are formed into vast windows, divided by mullions and tracery which support the iron

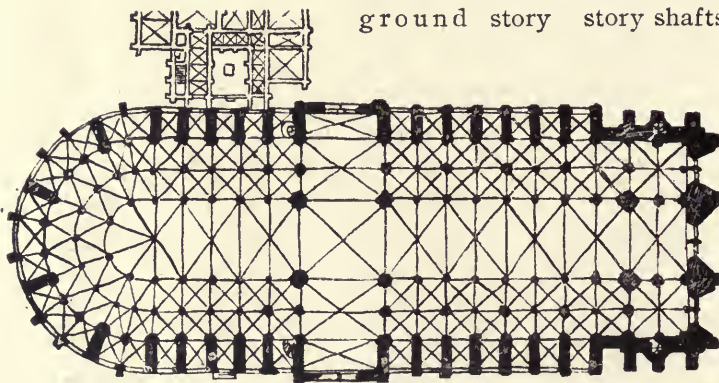


INTERIOR CATHEDRAL OF AMIENS.

bars to which the glazing is attached. It will thus be seen that the full development of the Gothic system is brought out only where the plan of the building includes a high central nave and lower side aisles. It was in such buildings that the system was evolved. The active principle introduced with the flying buttress, as opposed to the comparatively inert principle of the Romanesque wall and wall buttress, is the distinguishing principle of Gothic construction, as we have already remarked. By the flying buttress in connection with the pointed arch

in the ribs of the vaulting, and a peculiar adjustment of these ribs, . . . is the Gothic concentration and resistance of thrusts rendered possible."

One of the finest, as well as the earliest, buildings in the Gothic style is the Cathedral of **Paris**, which, consists of a nave and choir of nearly equal length, separated by transepts. The choir terminates in a semi-circular apse. Both the nave and the choir have double side aisles which continue around the apse, forming an ambulatory of great extent. The transepts project but slightly, and are without aisles. The building is vaulted throughout, and the supports are regular and circular in section, with the exception of the two westernmost on each side of the nave. The ground story



PLAN OF PARIS CATHEDRAL: NOTRE DAME DE PARIS.

piers are crowned with capitals of massive but finely-designed form, from the square abaci of which rise the shafts for the support of the vaulting ribs.

The aisles, which are double, are separated from one another by piers, and are vaulted in square compartments with a complete system of ribs. Above the aisle vaults there are triforium galleries which open upon the nave, while still higher the wall rises to the springing of the vaults. The original arrangement of the clerestory was peculiar, as may be seen by comparing it in two adjacent bays of the nave, in one of which the old circular and pointed openings still remain.

The high vaults of the nave and choir, as likewise those of the east end, are secured

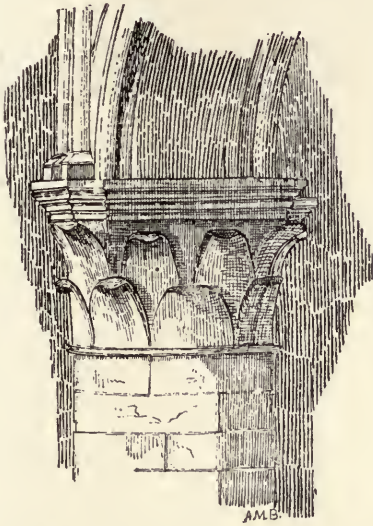
from without by flying buttresses; those of the apse, says Violett le Duc, "being not less than forty-five feet from center to circumference; an unique accomplishment." The west front of Paris is a design as temperate in the character and arrangement of its decorative details as it is grand and simple in its main divisions. (See the cut, p. 50.)

The nave of the cathedral of **Amiens**, which dates from 1220, exhibits the Gothic style in its perfection. It is one hundred and twenty-six feet high, and its design is a marvel of logical construction and exquisite beauty. The piers which support the vaults are circular, with four engaged shafts. Those which carry the transverse ribs of the high vaults rise uninterruptedly from the pavement to the capitals, from which the ribs spring. The other three ground story shafts carry the arches of the arcades of the ground story and the ribs of the aisle vaults. The shafts which carry the diagonal ribs of the high vaults rise from the capitals of the ground story piers, while those which support the longitudinal ribs rise from the level of the triforium string. (See the cuts, pp. 130 and 183.)

In this nave no walls can properly be said to exist, the windows occupying the entire space included between the longitudinal ribs, their supporting shafts and the roof above the triforium vaults. The whole structure has a vast skeleton of piers and arches which carry the vaults, the thrusts of which are counterbalanced by the double arches of the flying buttresses. In the aisles all the space between the buttresses and below the longitudinal ribs is occupied by windows. These, like the vast clerestory windows, are divided by stone traceries into richly designed compartments, which are filled with stained glass, the tinted light from which not only gives color to the gray stone work, but constantly varied color, according as the light diminishes or increases in intensity. (See the cut, p. 137.)

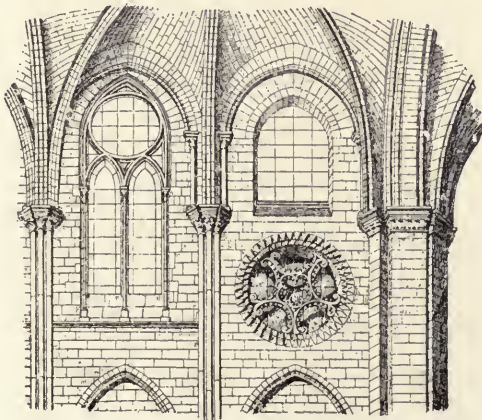
The manner in which the clerestory and the triforium of Amiens are designed, by

which both are made parts of a single great composition, and finally the way in which



CAPITAL FROM GROUND ARCADE IN THE CATHEDRAL OF PARIS.

this composition is joined to the arcade below, in which every part clearly expresses its own function and yet all together are but the members of one vast whole, is unsurpassed in the architecture of any age. Throughout this nave no part exists independently of the other parts, yet none is so prominent as to attract undue attention. Truly, "every member shows the result of a constructional necessity, just as in the animal and vegetable kingdoms there is no phenomenon, no individuality which is not

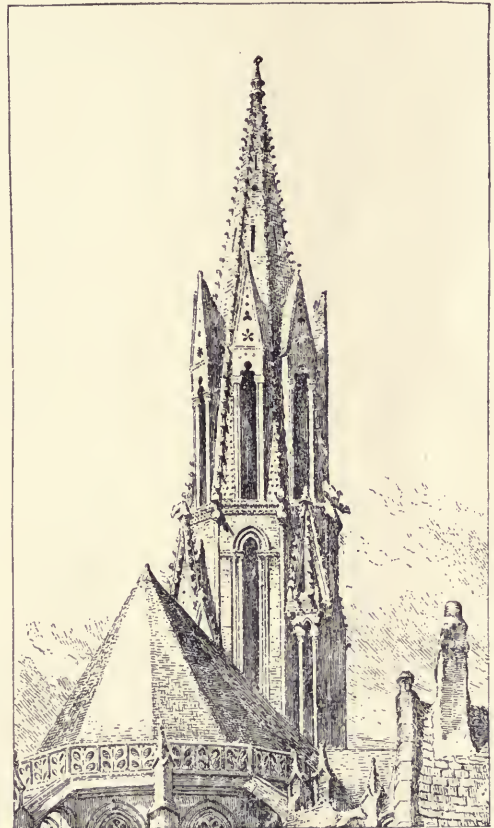


TWO BAYS IN THE CLERESTORY OF THE CATHEDRAL OF PARIS.

From the "Gothic Architecture" of C. H. Moore, by permission.

the result of organic necessity," and it is this quality which, more than any other, insures the beauty of Gothic architecture; which insured the beauty of the best Greek architecture, and will insure beauty to any architecture that shall yet be created.

There are comparatively few churches in France which have spires, but among those few there are enough to show what the



SPIRE OF THE CATHEDRAL OF SENLIS.

From the "Gothic Architecture" of C. H. Moore, by permission.

Gothic spire was like: to show how of all the features which individualize the Gothic work of the thirteenth century none does so more beautifully than the spire, and no spire in France, or in the world, can surpass that of the cathedral of Senlis.

The fifteenth century Gothic style developed peculiarities of detail which gave rise to the term **Flamboyant**—flame-like. The finely proportioned masses and the simple



CHURCH OF ST. MACLOU, ROUEN.

traceries, and spires of the thirteenth and early fourteenth century gave place to all sorts of extravagant and even fantastic designs. Interiors were made to look high by the omission of capitals from the heads of piers and vaulting shafts; open work gables were raised above doors and windows, and spires were made to appear airy by elaborate perforations and the addition of flying buttresses where such had no structural significance. In short, the logical character of the early Gothic buildings was wholly disregarded by the designers of the later structures, such, for example, as the church of St. Maclou at Rouen. The sculptured ornament upon capitals and moldings shows a similar disregard for the forms and functions of the members decorated.

POINTED ARCHITECTURE IN ENGLAND. (11)

As might be expected, the superb twelfth and thirteenth century Gothic cathedrals of France soon inspired imitation on the part of the builders of the other countries of Europe. But the Gothic style—one which depends primarily upon certain fixed laws of structure, which produce characteristic features both of the external and the internal appearance—was never thoroughly comprehended by the Italians, Germans or English, the Spaniards or the Dutch. The few structurally Gothic churches outside of France, the cathedral of Cologne and the choir of the cathedral of Canterbury, were copied directly from French churches, and very probably built under the superintendence of Frenchmen. Not understanding the principles of Gothic construction, but admiring the general aspect of Gothic architecture, and hastily assuming that the pointed arch with certain attendant details of decoration constituted Gothic, other peoples took up the pointed style as a fashion, and erected in it noble and beautiful churches.

The English cathedrals have one striking peculiarity of plan, which separates them widely from those of France, namely, the square east end. Double transepts, both towards the east, are likewise common, while

the stone vaults of the French churches frequently give place to timber ceilings in the English.

There are three principal varieties of English pointed architecture, based upon the three kinds of windows used. The earliest in point of time, and the simplest, are the lancet windows: tall narrow windows, with pointed arches, and no divisions or traceries. The second is called decorated; in it the point of the window is filled with rich tracery, sometimes geometrical and sometimes flamboyant. The window below the point is often divided by vertical mullions. The third variety is called perpendicular, because the mullions which divide the window into vertical sections run up through the tracery of the point of the window and penetrate its bounding arches. In the latter style, which is often called Tudor, the window is frequently divided horizontally by transoms, and each rectangular section, enclosed by the vertical mullions and the hori-

zontal transoms, is treated like a separate window and given a tracery point of its own. The vaulting of the English churches varies

as much as their window traceries, the noticeable feature being the tendency to add ribs which have no structural use. This led to stellar vaulting: that in which the vault surfaces are covered with projecting ribs which form star-like patterns.

The angel choir of Lincoln serves to illustrate the tendency of the decorated style to overornamentation. Upon comparing this choir with an early piece of Gothic, such as the nave and choir

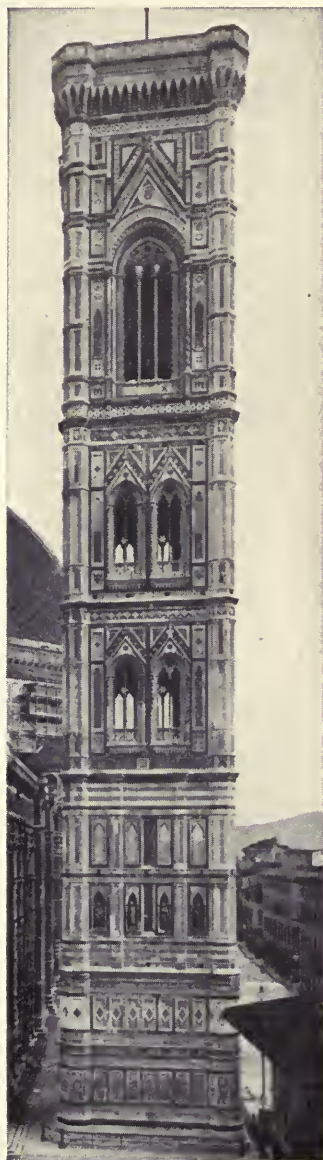


ANGEL CHOIR IN LINCOLN CATHEDRAL.



LINCOLN CATHEDRAL.

of Paris or the nave of Amiens, it will be found inferior in almost every particular. Notice how very broad and depressed the arches of the lower arcade appear when compared with the aspiring arches of Amiens.



FLORENCE CAMPANILE.

Note also the many sharp lines of light and shade produced by the many moldings of its archivolts. The noblest refinements of architectural design, repose and simplicity, are lacking. Again, the vaulting ribs, more in number than are required, are not logically supported. The longitudinal ribs have no shafts, while the others are carried upon groups of short shafts, which rest upon great projecting brackets, ungainly in form and overornamented. These brackets serve only

to emphasize the fact that the vault has no logical relation with the piers. The clere-story is small and low. Notwithstanding the wealth of ornamental detail in this choir, it lacks the grand simplicity of real Gothic works.

The crowning glory of the English cathedrals are their towers, of which there are no finer examples than those at Lincoln, particularly the tower above the crossing. Its masses are beautifully proportioned, and its three stories delightfully related to one another in height, while its elaborate decorations are so carefully disposed as nowhere to conceal the fine effect of the great whole. They lend dignity only to a very noble pile.

POINTED ARCHITECTURE IN ITALY. MOHAMMEDAN ARCHITECTURE. (12)

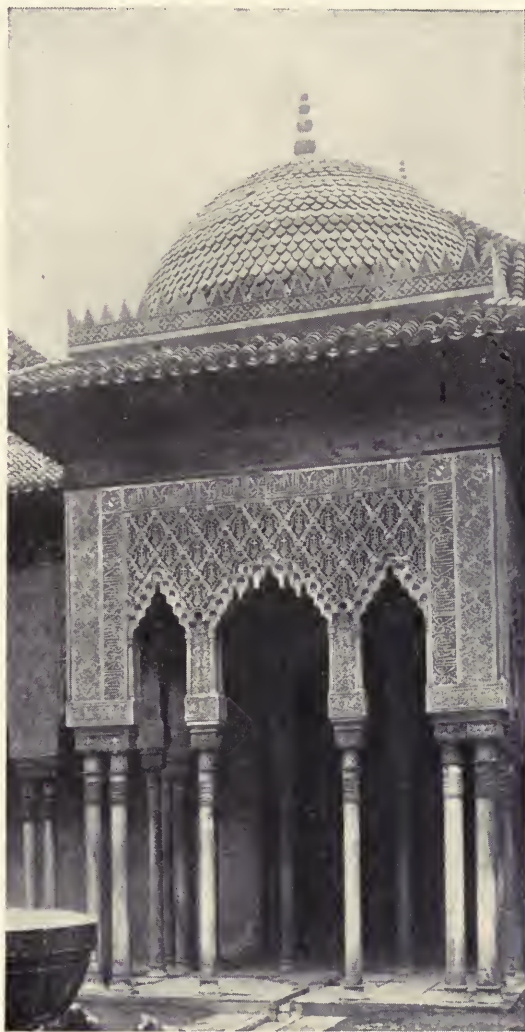
Into Spain and the Netherlands as well as into Germany the Gothic style was in some instances imported in its entirety, but in many more it was but partially understood and for the most part superficially copied. The same thing occurred in Italy. The Italians pointed their windows and their doorways, and often they vaulted their churches, but never in the Gothic manner. The pointed style in Italy was but a passing fashion, and that land soon returned to its round arches and domes, the rightful inheritance from its great past. Yet in this style the Italians produced some works of unsurpassed loveliness, and such an one is the bell tower, 275 feet high, of the cathedral of Florence—Giotto's Tower, as it is called from the name of its famous designer.

It is square in plan, with its four angles emphasized and strengthened by octagonal turrets. The walls are very thick, and the interior is divided into chambers by cross vaults. It is the design of its five stories which constitutes the just claim of this campanile to extraordinary beauty. The design is organic in a high degree. The fact that the nearer the top the less is the weight to be supported, is expressed by the increase in the height and breadth of the windows. The lowest story is decorated with two bands of bas-reliefs, the lower hexagonal and the upper diamond shaped, so small and so exquisitely chiseled that they become objects of the greatest interest to him who is so near the tower that he ceases to

see it as a whole, but to him who is at a distance, not conspicuous enough to withdraw attention from the simple massiveness of the basement. The upper section of the basement is likewise divided horizontally into two bands: the lower, a series of shallow niches, separated from one another by pilasters, in which, standing each beneath a pointed canopy, are the statues of prophets and saints; the upper, a flat surface covered with a pattern resembling the forms of the niches below, but laid up smooth in black, green and pale pink marble. A deep overhanging cornice and an open parapet crown the entire edifice. Throughout the design there is unity; unity in the whole and in the parts. When the individual elements, the stories for instance, are examined, each is found to be complete in itself; to have its own base and crown, foundation and cornice, as has the whole tower. But the effect of these horizontal members, which in many buildings give the stories the appearance of so many boxes piled one on another and tend to lessen the look of height, is here counteracted by the vertical lines of the angle turrets, the pilasters below, and the twisted spiral mullions of the windows above, as well as by the vertical lines of the wall inlays. It is the Campanile of Florence which Ruskin speaks of as "that serene height of mountain alabaster, colored like a morning cloud and chased like a sea-shell."

It would be a grave error to suppose that during the dark, and especially during the middle, ages there was no architecture other than that of churches. Men built fortresses and castles, city gates and walls and prisons, and later they built palaces and town halls.

Arabian architecture grew up for the most part upon early Christian, especially on Byzantine, models of construction, with a large admixture of Asiatic elements. Into every land that the Arabian religion found its way the Arabian style took on some of the characteristic features of the native styles: in Egypt a rigid and solid character, and in India a luxurious nature. Every kind of representation of man or animal was forbidden by the Mohammedan creed, and this of course had a marked effect upon the nature of the decorations, which became



THE ALHAMBRA AT GRANADA.

wonderfully rich in geometrical and conventional forms and coloring, as may be seen in the mural decorations of the Alhambra, especially upon the walls of the Court of Lions. The use of the horseshoe arch and of pointed arches is also characteristic of the style, whether in Cairo or Granada. The dome and the minaret are the noticeable features of the exterior of the Mohammedan mosque. As a style, whether in ecclesiastical or domestic architecture, it has had little subsequent influence; and this is well, for although it contains much that is very attractive and sometimes beautiful, it is too often fantastic; and is noticeable only because of its illogical construction and its unrestrained ornamentation.



CHURCH OF SS. ANNUNZIATA (LEFT HAND), HOSPITAL OF THE INNOCENTS (RIGHT HAND, SEE PAGE 197), AND STATUE IN BRONZE OF GRAND-DUKE FERDINAND I, BY G. DA BOLOGNA, IN FLORENCE.

Architecture: Renaissance and Modern.

BY

H. LANGFORD WARREN,

PROFESSOR OF ARCHITECTURE, HARVARD UNIVERSITY.

THE CONDITIONS UNDER WHICH RENAISSANCE ARCHITECTURE IN ITALY WAS PRODUCED. (13)

The origin and development of the architectural styles cannot be understood, nor their significance appreciated, without some knowledge of the conditions of civilization and environment which gave rise to them. It must be remembered that no architectural style was ever consciously invented, out of whole cloth as it were, by any single man or group of men. The styles of architecture have resulted from more or less unconscious and gradual development, very much as languages and dialects have come into being.

The architecture of the Renaissance originated like that movement itself in Italy. In

the condition of the world at that time it could have originated nowhere else. Renaissance architecture is usually said to have begun in Florence about 1420, when its first consistent and complete manifestations appear; but to find its germs we must go back to the early middle ages, and if we are thoroughly to understand the various elements that are found in it we must trace the history of the architecture—not only of Italy—but of Europe from its beginnings.

During the whole of the middle ages Italy differed in many respects from the countries north of the Alps. It is true that all over Europe many of the fundamental elements of civilization were drawn from the wreck of ancient Rome. But in Germany, France and England these elements were so assimilated and changed, so intermingled with charac-

teristics purely northern, as to lose all semblance of classic character and to become thoroughly medieval. In these countries the direct influence of ancient Roman civilization was hardly felt at all, and the northern barbarians, as they gradually became more civilized, developed institutions and arts distinctively their own. Here the feudal system flourished in all its completeness, and here also the various medieval styles of architecture developed, with a consistency hardly possible in Italy, culminating finally in the development of the glorious Gothic style of France which, with various modifications, spread over all northern Europe, and was imported even into Italy.

Italy, during this period, in spite of its having been so repeatedly overrun by the northern barbarians, in spite of the strange intermingling of races on its soil, still retained, especially in the cities, some distinct and recognizable elements of the ancient civilization. It could not entirely forget its ancient greatness, of which it was constantly reminded by the classic ruins which abounded. The nearness of Rome itself, the existence of the papacy, even the peculiar relations of Italy to the German Emperors, who were regarded as the successors of the Emperors of ancient Rome, all conspired with the traditions of classic civilization to weaken the feudal system and to strengthen the power of the cities, successors and heirs of the ancient Roman *municipia*, and the strongholds of civilization. Medievalism in Italy was constantly modified by the overshadowing presence of the Roman tradition. During the whole of the middle ages, therefore, Italy was not only more Roman, but more civilized than northern Europe.

Under these circumstances it is not surprising that we constantly find the development of medieval architecture in Italy modified and qualified by classic ideals and by traditions of classic form.

We shall see specifically in the next lesson just what essentially classic elements existed in the medieval architecture of Italy, especially in Tuscany, which retained more of classic tradition than any other province.

Let us now glance at the conditions which led to the new development out of which sprang Renaissance architecture.

The Renaissance was much more than a mere revival of classic forms, whether in literature or in art. This revival was indeed but an incident in a movement of much wider reach and deeper significance. The Renaissance was a great awakening to totally different conceptions of life, of man's nature, of the world: the beginning of the modern point of view and of modern civilization. The vision of the man of the middle ages was restricted in every direction, to an extent now difficult to conceive. He knew as a rule but little of the world outside of the district surrounding his own city. Merchants, artisans and soldiers traveled indeed in the pursuit of their several vocations; but even for them the world was narrowly circumscribed. It was surrounded by an unknown region of unknown extent. The knowledge of nature and of man was equally limited. There was but little consciousness of individuality, as Burckhardt says, "Man was conscious of himself only as a member of a race, people, party, family or corporation—only through some general category." A strongly developed corporate life was one of the most marked and one of the noblest characteristics of the middle ages. Patriotism thus limited and thus intensified—the fatherland embracing for the most part only the city and its adjacent district—was vivified by a strong and deep religious faith, not less real because marred by superstition or clouded by passion. Under these conditions freedom of thought could hardly exist, and the domination of the church still farther prevented its development.

The Renaissance was the great awakening, the breaking of the old fetters that limited man's life and thought.

It will be quite clear from what has been already said that this awakening would naturally take place in Italy. It did not come all at once, but by degrees. Its successive stages may be traced in Italy through the thirteenth and fourteenth centuries from before the time of Dante to the time of Petrarch and Boccaccio. Men become anx-

ious to know something of their own character, and the character of the world in which they live. The spirit of enquiry is aroused. Freedom of thought takes the place of faith, and religion suffers in the overthrow of the superstitions with which it has been associated. Men become conscious of themselves as individuals; and individual development, individual life takes the place of corporate development and corporate life. The healthy life and activity of the medieval city is overthrown by individualism. Individual tyrants take the place of the old corporate republics, and unconsciously prepare the way for the broader but individualistic republicanism of modern times. The modern idea of individual fame comes in as one of the strongest motives of action. As the men of Italy thus awakened to this new activity it was but natural that they should more and more look back to their idealized past in ancient Rome. It thus happened that the revival of classic learning was associated with the great awakening, and largely qualified its development. Men imagined that they were restoring the civilization of ancient Rome, neither realizing on the one hand how much of really new there was in their movement, nor how strongly and inextricably medieval elements had entered into the warp and woof of their life. All these things are reflected in the art of the time. Medieval art is corporate and spontaneous. Renaissance art is individual and self-conscious. The history of medieval art is the history of local styles worked out by groups of men. The history of Renaissance art is the history of individual achievement and rapidly becomes national.

It may thus be seen that it was natural, even inevitable, that the Italian Renaissance should have attempted a revival of classic architecture, which nevertheless was qualified by medieval inheritance and modified by the new needs of a new time.

The architecture of the Renaissance has for us this transcendent interest, that it is that style which had its birth in the great movement out of which grew our modern point of view, our modern habits of thought, our modern life.

EVIDENCES OF CLASSIC FEELING AND TRADITION IN THE MEDIEVAL ARCHITECTURE OF ITALY. (14)

What was stated in the first lesson with regard to Italy in general is especially true of the center of Italy, more particularly of Tuscany. Lombardy was largely northern both in civilization and architecture until the end of the twelfth century. Indeed, it was here that one of the most influential of northern Romanesque styles originated. Venice stands so much apart that its wonderful civilization and art during the middle ages hardly partake of the general Italian movement, while the south of Italy is largely dominated by Lombard, Norman, Byzantine and Saracenic influences.

Under these conditions we should naturally expect to find in Tuscany stronger evidences than elsewhere of a survival of classic feeling during the middle ages, and to Tuscany also, which has always been the heart of artistic life in Italy, we should naturally look for the beginnings of the Renaissance.

In order to appreciate clearly the evidences of classic tradition and feeling in medieval Italian, and specifically in medieval Tuscan architecture, it will be essential to consider some of the more salient characteristics and ideals of classic architecture on the one hand and of the more consistently medieval forms of northern Europe on the other. The architecture of imperial Rome sought its effects largely through consciously studied proportion, and in the pleasant relations of openings to the spaces in which they were set. Its real construction was largely concealed, and the design depended upon an apparent construction of columns and lintels whose relation to the real construction was often slight. It loved to set long colonnades both within and without its edifices. And in these colonnades it loved especially the richness of the Corinthian order. It was fond of broad surfaces richly decorated with color and often overlaid, especially in the interior, with a rich veneering of marble slabs arranged in panels and bands. It delighted in vast interiors and gave an expression of spaciousness to its great halls

such as no other architecture, not even the Renaissance, has ever surpassed and hardly ever equaled. The buttresses which supported its huge vaults were always concealed so that the breadth of the quiet wall surfaces need not be disturbed. Its arches were of simple square section, slightly molded on the face only, so as to resemble a bowed architrave. Until the last days of the empire these arches rested on piers of square section, and even when the arch was brought down upon the Corinthian column the line of the arch was immediately over the line of the shaft as it was of the pier. In other words, the arch was conceived of as the pier continued upward and bent over. It is especially important to bear in mind this conception. We shall find it running all through Italian architecture.

On the other hand the medieval architecture of the north of Europe, following that of Byzantium, separated the arch from the column. It took advantage of the spread of the capital (which was provided with a heavy abacus, or bearing block) to support a wider load, so that the line of the arch if continued downward would fall considerably outside the line of the shaft. Its arches were heavily molded, and were in several rings, or arch orders, as they are called, which corresponded with the orders of the supporting grouped pier. The colonnade (save in a few early examples in Germany which show direct Byzantine influence) ceased to be used. The buttresses which supported its vaults were not only made visible, but became important elements in the effect of the exterior. As Gothic architecture developed, these buttresses increased in size, were further emphasized by pinnacles, and the flying buttress was added to support the high vaults in that admirable system of balanced thrusts on which pure Gothic construction and Gothic design depended. The wall surfaces were thus cut up into vertical compartments, and disappeared almost entirely as the traceried windows increased in size. The pointed vault brought with it the pointed arch, and the northern builders so reveled in the pointed arch (so beautifully harmonious with their whole conception) that once Gothic architecture was

fully developed the round arch was not used again until the time of Renaissance influence. The effect of the Gothic design depended upon its thoroughly organic character, on the fact that the real structure was everywhere revealed and the design seen to be its inevitable, logical expression. The height rather than the spaciousness of its interiors was emphasized, and its whole expression instead of being quiet, restrained and determined by horizontal lines, was



THE BAPTISTERY OF FLORENCE.

soaring and extatic and determined by vertical lines.

Now, in Italy, during this period, the love for broad, quiet wall spaces, unbroken by buttresses is always apparent. The windows are carefully proportioned to these spaces. The colonnade is constantly used. The grouped pier and the arch in several orders is employed, but the pier is continued into the arch, the moldings of the two being identical, and the capital of the pier is a mere band about these moldings to mark the springing of the arch. The fundamental con-

ception, in other words, is classic Roman, not medieval. The basilica of the late Roman empire in its simplest and unchanged form continued in use in Rome down almost to the Renaissance, and in Tuscany until the incoming of the Gothic fashion. In Tuscany, especially in Florence, the forms used so closely followed classic precedent that German writers have called the style of such churches as San Miniato, which dates from the eleventh century, such buildings as the Baptistry at Florence, which is earlier, Proto-Renaissance. Here the pure classic architrave and cornices of classic form are used, while the external decoration of incrustated slabs of variegated marble is an application to the exterior of the Roman method of interior decoration. In the cathedral and baptistry of Pisa, and to some extent in the cathedrals of Lucca, Prato and Pistoja, the same classic elements are found intermingled with forms that show more of Lombard or of Byzantine influence. Finally, though this is due directly to Byzantine influence, the dome is constantly employed, while we never find it in the north. Gothic architecture in a quite pure form was introduced into Italy by monks from Burgundy, and a number of churches and monasteries were built which were strikingly similar to Burgundian buildings. This movement interrupted the continuance of the classic traditions. But the Italian workmen, who endeavored to continue this Gothic fashion, immediately modified it to suit their more classic conception, and produced such buildings as the cathedrals of Siena, Orvieto and Florence, in which Gothic and classic elements were curiously intermingled. To get greater spaciousness the divisions of the interior were vastly increased in size and reduced in number. To obtain the broad wall spaces they desired for color decorations, the size of the windows was decreased, the buttresses were suppressed, and the vaults were tied together with iron rods. The arches, to be sure, now rest upon piers rather than on columns, but the pier usually lacks the organic perfection of form which it has in the north. The classic relation of arch and pier is still found, and side by side with the pointed arch the round arch is placed. The

round arch is used more and more. Misunderstood and misapplied Gothic detail appears side by side with detail borrowed from classic architecture, and this classic detail is imitated more and more as time goes on. The prevailing lines are horizontal, not vertical. The two systems struggling for mastery often produce incongruities of effect. Thus Gothic pinnacles are used whose prevailing lines nevertheless are horizontal rather than vertical. The Gothic tracery especially is misunderstood, and toward the close of the fourteenth century the most extravagant and meaningless forms appear, forms, that is, having no relation to the structure, no significance with regard to the main forms which they accompany. In the civic architecture of the time with their broad wall surfaces, carefully spaced windows, horizontal lines and dominating cornice, the classic conception is still more apparent, in spite of the semi-Gothic detail. (The cuts on pp. 99, 116, 153 illustrate these points.)

It will thus be seen that in Italy the Gothic style was misunderstood, that it was merely a fashion imported from without, not an outgrowth of the soil, while the classic forms and classic conceptions to which the Italians constantly tended to revert, were natural to them, and were in harmony with their inborn genius.

Under these circumstances, when they once set themselves in earnest to study the remains of ancient Roman architecture, it need not surprise us that the new manner which resulted from this study was seized upon with avidity and spread first over Tuscany and then throughout the rest of Italy with astonishing rapidity.

THE EARLY RENAISSANCE IN TUSCANY: BRUNELLESCHI. (15)

It has already been pointed out that the history of Renaissance architecture is a history of the achievement of individuals. The great artist to whose activity was due the definite beginnings of Renaissance architecture was Filippo di Ser Brunellesco, or Filippo **Brunelleschi** as he is



CAMPANILE AND CATHEDRAL OF FLORENCE.

usually called. He was born in Florence in 1377. In early youth he was apprenticed to a goldsmith, an art in which so many of the great artists of the Renaissance received their early training. In these days there existed no narrow education for a particular art; but nearly every artist mastered to a greater or less degree all the graphic arts. Sculpture and architecture, as was natural, were especially closely allied. Florence at this time was still a republic, dominated, however, by the great family of the Albizzi, who on the whole used their influence wisely. In 1403 Brunelleschi was defeated by his great contemporary, Ghiberti, in the competition for the great bronze doors of the Baptistery of Florence. This disappointment, with the impulse of the time, seems to have been largely instrumental in leading him to go to Rome in company with his friend the young sculptor Donatello to study the ancient Roman monuments. Their work was the first systematic study of these remains. Brunelleschi turned his attention especially to the architecture, studying its proportions, its construction and its

detail. He seems to have spent the greater part of his time in Rome in this way until 1417, supporting himself by his work as a bronze worker and jeweler. During this period he was repeatedly consulted with regard to the work on the cathedral of Florence, especially with regard to the drum of the dome then nearing completion, and in 1418 he took part in the great competition for the dome itself, which resulted finally, in 1420, in his appointment, together with his rival Ghiberti and Batista d'Antonio, to have charge of the work. The design in its main features is entirely due to Brunelleschi. A smaller dome of somewhat similar outline formed part of an earlier design for the cathedral, as may be seen by the representation of it in one of the frescoes in the Spanish chapel in the cloisters of Santa Maria Novella. The dome of the ancient baptistery opposite the cathedral, although concealed beneath a pyramidal roof, is somewhat similar in construction; while small, externally visible domes, due to Byzantine influence, are found on many churches of Italy in previous centuries. But a dome of anything

like this size had not been built in Italy since the Pantheon in Rome, and a great externally visible dome of masonry on a high drum had no precedents save in the small domes of the later Byzantine architecture. The builders of the cathedral of Florence had been somewhat blindly working toward this conception, without knowing how to carry it out until Brunelleschi showed them the way. Other peculiarities of the dome (which is really an octagonal vault and not a true dome) are the ribs of marble which mark its angles and in part express its construction, and especially the great lantern, as the spire-like structure which crowns it is technically called. This was not designed by Brunelleschi until the last years of his life, and it was not completed until after his death. The great dome of Florence is the first and the largest Renaissance dome, and with the exception of the dome of St. Peters it is the most beautiful. It is remarkable that the greatest achievement of Renaissance architecture, the lanterned dome on a high drum, should at the very outset have received so nearly perfect a development. The explanation is, as we have seen, to be found in the fact that the medieval builders of Italy had been feeling their way toward this outcome. This in no way detracts from the marvel of Brunelleschi's achievement. It only explains how such an achievement was possible.

Brunelleschi designed several other smaller true domes in the Pazzi chapel at Santa Croce, in the sacristy of San Lorenzo, and at the crossings of his two great churches, (see below) in the position in which we sometimes find them in medieval Italian churches. (The two latter were carried out after his death.) These domes being built on a square plan rest on pendentives (the spherical triangles which form the transition from the square plan of the supports to the circular plan of the dome) after the Byzantine manner, but the detail is classic.

Of his two great churches, San Lorenzo was begun in 1420 and Santo Spirito some fifteen or twenty years later; but neither was completed until after his death. In plan both are but modifications of the medieval Italian monastic churches, but

carried out on a careful system of arithmetical proportion. The scheme of the naves is that of the simple Roman basilica. The treatment, in some of its details, recalls the earlier church of San Miniato. The arches have the classic Roman form and rest on columns, not on piers, the columns being of the Corinthian order, while above the arcade a classic entablature is carried all about the church. The aisles have domical vaults, the ceiling of the nave is flat, like that of the Roman basilica. The façade of neither of these churches was ever completed. The great doorways of the interior are classic in general form, but treated in a somewhat novel manner. All the detail, though imitated from classic Roman originals, has a delicacy which reminds one of the buildings of the so-called Proto-Renaissance.

In the porch of the Pazzi chapel, begun about 1430, there are four columns carrying entablatures over the outer bays with an arch over the center bay, forming a motive often spoken of as the Palladian motive because of its frequent employment by Palladio and the architects of his day. This was again borrowed or suggested by a motive which was used in the declining years of the Roman empire, as for instance in Diocletian's palace at Spalato. The pilasters and the entablature of the Pazzi porch again recall the treatment of the Proto-Renaissance as seen in the Baptistery and in San Miniato. The cherubs in the frieze are by Brunelleschi's friend Donatello, while the evangelists in the pendentives of the interior, the seated apostles in the medallions over the windows and the rich decoration of the vault of the porch (the central compartment of which is domed) were carried out in faience by Luca della Robbia. The exterior is decorated with incrustated marble like the earlier buildings of Florence; but with greater reserve in the use of color. The motives of the sacristy of San Lorenzo and of the Pazzi chapel appear repeatedly in the work of Brunelleschi's later contemporaries.

In striking contrast with this delicate work is the mighty Pitti Palace, which Brunelleschi began for Luca Pitti, at this time next to Cosimo Medici, the most influential man

in the Florentine state. Here there is but little change from the Florentine fortress palaces of the previous century save in the careful ordering of the proportions, in the classic detail of the Ionic balusters and in that gaining of effect by mere size and space which was characteristic of the Renaissance as it had been of ancient Rome. The rough unhewn blocks (technically called rustication) are here used as a conscious element of effect. Only that portion including the seven central arches was executed by Bru-

open and hospitable character of the building. Here again we have a semi-classic arcade but of wider proportion than in the churches, while over the center of each arch there is in the second story a rectangular window enframed with a classic architrave and crowned by a classic pediment. The broad overhanging eaves characteristic of earlier Florentine buildings crowns it at the top, while the end bays are marked by classic pilasters. The motive of this front is used repeatedly after this in early Renais-



THE PITTI PALACE IN FLORENCE.

nelleschi. The use of arches, as in the lower story, of which the intrados (inner rim) is semicircular while the extrados (outer rim) is pointed, is characteristic of the early Renaissance, and expresses that conflict of Gothic and classic which determined so many of its forms.

In the Ospedale degl'Innocenti (Hospital of the Innocents), the first foundling hospital ever erected at public expense, Brunelleschi uses on the exterior a motive hitherto confined to cloisters, and thus expresses the

sance designs. (See the cut p. 190.) Slightly as we have been able to sketch the work of Brunelleschi, the first and one of the greatest of Renaissance architects, our limited space obliges us to generalize with regard to the work of his contemporaries.

Among the most characteristic buildings of the Early Renaissance in Tuscany are the palaces. They differ from those of the previous period mainly in the carefully graduated proportion of their successive stories, which is still further emphasized by gradu-

ation in masonry (heavily rusticated below, less so in the middle story, and smooth in the upper story), and especially in the splendid great cornice of classic character which crowns the whole, save in those cases where overhanging wooden eaves are employed. It is to be noted that the string courses which divide the stories have the same proportion to the stories they crown as the great cornice has to the whole height of the building. The windows are almost medieval in character, save for the detail of



THE RICCARDI PALACE, FLORENCE.

the colonettes that crown them. These palaces are built about square central courts having classic arcades similar to those already described in the interiors of the churches and on the front of the Ospedale degl'Innocenti. One of the nobler of these palaces is that known as the Riccardi, which was built (between 1446 and 1451) by Brunelleschi's great contemporary, **Michelozzo**, (1396 to 1472) for Cosimo Medici, but which was altered and enlarged in the seventeenth century.

Another noble palace of similar general design is the Strozzi Palace in Florence, begun in 1489 by Benedetto da **Majano** (1442-1497) and completed by Cronaca (1454-1509) toward the close of the century. Some of these palaces are somewhat lighter in treatment, and have their upper stories finished in stucco sometimes decorated with sgraffito (brown or black color over white plaster), while the top story occasionally has an open loggia. The palaces of Siena at this time are still more medieval in character.

Much of the detail of this period is very fine in scale and extremely delicate in execution. The pulpits, paneling, church furniture of wood and of marble, and the tomb monuments are generally lavishly decorated with sculpture, and of very rich design. The niches in which the tombs are set are often crowned with semi-circular or segmental pediments, such as are also found on the doorways, and the pilasters that enframe them are richly carved with delicate arabesques suggested by classic originals but treated with a wealth of quaint fancy and a tender refinement of execution which is peculiar to the period.

Donatello, Desiderio da **Settignano**, Benedetto de **Majano**, Bernardo and Antonio **Rossellino** are among the most important sculptor-architects who are noted for this work.

THE SECOND PERIOD OF THE EARLY RENAISSANCE IN TUSCANY: ALBERTI. THE EARLY RENAISSANCE IN LOMBARDY. (16)

The first architects of the Renaissance, Brunelleschi, Michelozzo and the rest, were essentially craftsmen. They carried out as builders their own designs just as the medieval mastercraftsmen had done. This gave a vital quality to their executed work such as we do not find in the work of the later Renaissance. It gave them an appreciation of the connection between structure and design such as we fail to find among the later men in whom the dilettante and literary point of view was more strongly developed. As the

Renaissance goes forward we find the progress of its architecture determined as much by what is written about it as by what is built.

It is curious, therefore, to find so nearly at the beginning of the movement a man whose whole career exemplifies this tendency, who indeed did much to bend it into this direction and whose life and work in so many respects anticipated what was to follow. Many excellent craftsmen of the old kind followed one another in long succession after this time; but there were few of them who were not affected by this new point of view—the point of view of the theorist and literateur rather than of the craftsman and builder. Leon Battista **Alberti** might indeed almost be called the first architect in the modern sense, as contrasted with the craftsmen, the artist masterbuilders of the olden time. He was a Florentine of wealthy and influential family, but was born in exile in Genoa in 1404, and did not return to Florence until 1434 on the return of Cosimo Medici and the fall of the powerful Albizzi family, who for so long had controlled the destinies of the republic. On his return the wonderful revival of the arts which he found there, especially the work of Brunelleschi, made a most powerful impression upon this learned scholar steeped in the love of classic antiquity, upon this priest more influenced by paganism than by Christian learning, upon this Florentine returning for the first time to his native land to find it so far in advance of the rest of Italy and of the world. All this he fully states in the remarkable dedication to Brunelleschi of his "Treatise on Painting" in 1436. Doubtless the impression then made upon him must have influenced him to the study of the architecture of antiquity during his repeated sojourns in Rome from 1436 to 1451. In 1447 he was made canon of the cathedral of Florence and priest of the quarter of San Lorenzo. Later he became rector of San Martino in Gangalandi, and abbot of San Severino in Pisa. But, as was the case with many of the learned priests of this time, he seldom performed the duties of these offices, but held the revenues and left the duties to less distinguished subordinates. Most of his time

was devoted to writing books on art and on philosophy, to physical studies and to the practice of architecture. Among other things he invented the camera obscura.

His first important work of architecture was the remodeling of the church of San Francisco at Rimini for Sig. Malatesta (1447). The front, even in its unfinished condition, is a most interesting adaptation of the motive of the Roman triumphal arch to the treatment of a church façade. It is indeed the first church façade of the Renaissance. In 1451 he designed for Ludovico Gonzaga of Mantua, general of the republic of Florence, the choir of the church of S.S. Annunziata. From here he went to Rome to advise with Rossellino as to the rebuilding of the church of St. Peter and additions to the Vatican. With regard to St. Peter's nothing was done, and but little remains of his work on the Vatican. In 1452 he dedicated to the pope his book on architecture "*De Re Ædificatore*," in which he propounded his theories of proportion. This is the first of that long series of works on the theory of architectural design which were to have so strong an influence on the further development of the Renaissance style. From 1458 to 1464, under Pius II., he served as papal secretary. In 1459 he designed the first Renaissance church on the Greek cross plan, a scheme which was afterward to be so generally adopted. This church, the church of St. Sebastian at Mantua, is now ruined.

Between 1460 and 1466 there was built from his designs in Florence the Rucellai Palace, in which another step in the development of the Renaissance palace was taken. Hitherto there was no feature in the design of the palace façade which was not required by the construction. The design consisted in the careful shaping and ordering of necessary features. But the front of the Rucellai Palace is enlivened by a system of structurally unnecessary flat pilasters carrying light classic entablatures which take the place of the string-courses separating the stories. At the same time the great cornice is made less heavy. It is significant that this step was taken not by a craftsman but by a scholar and a theorist. It is indicative of the new view which regarded architectural design as



THE RUCELLAI PALACE, FLORENCE.

a means of effect apart from its connection with structure, or rather which was content to substitute an ideal for the real structure as a basis of design. It will be noted, however, that the pilasters and entablatures are so lightly treated as to avoid the suggestion that they are a part of the real structure; they are frankly treated as merely decorative features, and the classic proportions of the entablatures are modified so that they are hardly more than the string-courses which the occasion demands, while the main cornice still dominates the whole design. The windows, it will be seen, still recall those of medieval times. In 1470 he completed (also for Giovanni di Paolo Rucellai, for whom the palace had been designed) the front of the church of Santa Maria Novella, which had been commenced in Gothic style. Here enlarged consoles of classic form for the first time took the place of the half gables at the end of the aisles. This motive also became a constant one in Renaissance architecture from now on. But it was in the church of San Andrea at Mantua, which in 1472, the year of his death, he designed for Ludovico Gonzaga, that he established the type of the Renaissance church front, again using the Roman triumphal arch as the basis of his design.

But none of these numerous works of architecture did he carry out himself. This he regarded as beneath the dignity of

the designer. He employed as his executants chiefly Antonio Manetti and Bernardo Rossellino. Thus for the first time architect and builder separated. This marks one of the great changes which differentiates modern from medieval architecture. Bernardo **Rossellino** died before Alberti himself, but he executed many independent works, in which, however, the influence of Alberti is strikingly apparent, especially in the Palazzo Piccolomini at Pienza, one of a series of buildings — palace, church and town hall—which he carried out for Pius II. at

the pope's native town. Subject to the same influences but somewhat more robustly handled is the work of Luciano **Laurana** (born in 1420 at Vrana in Dalmatia) as may be seen especially in the courtyards of the palaces at Urbino and at Gubbio (1468-1482). A distinct step forward was taken here in the stronger treatment of the angle of the court. (Compare, for instance, the angle of the court at Gubbio with that of the Strozzi palace at Florence.) In church architecture a somewhat similar forward step was taken by Simone del Pallajuolo, called **Cronaca** (1454-1509), in the interior of his church San Francesco al Monte, on the hill of San Miniato, near Florence. Here the aisle is treated as an arcade in the Roman order with Doric pilasters, while the windows above are rectangular with classic enframement and pediments. This shows a much closer imitation of the classic Roman work. It is more robust in handling than the earlier work, and it is one of the first instances of the use of Doric order. It already approaches the high Renaissance.

While this astonishing development had been going forward in Tuscany, Renaissance work was introduced into Lombardy, where, however, the Gothic style, which was there much more consistent, lingered much longer. Tuscany was a country where stone was the natural building material. The flat plain of Lombardy, on the other hand, had no stone.

Its natural building material was brick, though incrusting marble was often used, either in connection with the brick, or covering its surface entirely. In Venice the same was true, but there marble was even more lavishly used, brought from over seas. The Renaissance architecture was imported into Venice even later than into Lombardy; but the Renaissance styles of the two regions were much more closely akin than their previous medieval styles had been. As showing the persistence of the Gothic manner in Venice and Lombardy it will be enough to state that the late Gothic gateway of the ducal palace in Venice, the *Porta della Carta*, was built between 1440 and 1443, after the *Riccardi Palace* had been begun by Michelozzo and the *Pitti Palace* by Brunelleschi. The choir of the church of *San Zaccaria* in Venice was begun in Gothic style in 1457 (see the cut p. 153), while in Milan the nave of the church of *Santa Maria delle Grazie* was built in the Gothic style about 1470, some years after Renaissance architecture had been introduced there.

Lombard and Venetian architecture of the Renaissance is characterized by its love of highly wrought detail which is always of great delicacy and beauty. The richness and variety of its changes in the general scheme of the Corinthian capital and the beauty and delicacy of its arabesques is even more striking than in Tuscany, while its employment of these details is much more lavish. On the other hand it is frequently careless in its general composition. Its artists were carvers and sculptors, but showed little structural knowledge or feeling. The front of the church of *Santa Maria dei Miracoli* at Brescia and the church of the same name at Venice may be taken as examples of this. On the other hand, the *Loggia del Consiglio* at Verona (1476), by *Fra Giocondo* (1435-1515), who is also known as the first to edit and publish the book of the Roman writer on architecture, *Vitruvius*, may be taken as an example of what is best in Lombard architecture. The motive, as will be seen, is similar to that of Brunelleschi's *Ospedale degl'Innocenti*; but the front is divided by pilasters, the windows are much more elaborate, and the color

richer. It is characteristic of this Lombard work that the pilasters have lozenge-shaped or circular panels in the center, and that there is a string-course at the floor level, and another at the window-sill level, the two with the space between them recalling in a measure the forms of the classic entablature, though not its proportions. The use of statues above the cornice is also to be noted. The most celebrated and the richest of the works of the early Renaissance in Lombardy is the front of the *Certosa* (Carthusian monastery), near Pavia. This was begun in 1491. It is overloaded with rich carving, hardly a surface remaining plain.

The palace fronts in Venice at this time are of great charm. Their motives are those of the earlier Venetian palaces, but with the round arches and Corinthianesque columns of the Renaissance. They are lavishly decorated with colored marbles in friezes and circular grouped panels. We have not space to trace their interesting development.

THE LATER RENAISSANCE IN ITALY: BRAMANTE, RAFAEL, PERUZZI, THE SANGALLI, SANMICHELI, SANSOVINO. (17)

The constant tendency of the Renaissance as it developed was toward a closer imitation of classic Roman detail, although the plan and arrangement of the buildings, and in some cases the motives, were founded on medieval precedent modified by the wants of the time.

The next important steps in this development were taken by the great Bramante and his immediate pupils. Although the work of the first half of his career is still of early Renaissance character, his name is associated with the period of the fully developed Renaissance (or, as it has been conveniently termed by German writers, "the High Renaissance"), just as that of Brunelleschi is with the Early Renaissance.

Donato **Bramante** was born at Urbino in 1444. He was trained as a painter, and seems also to have worked with Luciano Laurana on the ducal palace at Urbino. By

about 1470 we hear of him in Milan, where he built in a vigorous Early Renaissance style, which shows the influence of Laurana, and lavishly decorated after the Lombard manner the little octagonal sacristy and church of Santa Maria presso San Satiro. In this he followed the modification of medieval Lombard octagonal towers suggested by Michelozzo (who was, perhaps, the first to introduce the Renaissance style into Lombardy) in his chapel of St. Peter Martyr at San Eustorgio in Milan. This motive of the octagonal dome or cloister vault treated exteriorly with a pyramidal roof and built of brick, Bramante used frequently in Lombardy, the most noticeable instance being the church of Santa Maria

the designs of the brick palaces and churches at Bologna and at Siena at the same period. The result of Bramante's influence in Lombardy was to give its buildings more of structural character and consistency, as is seen by the designs executed by his pupils and others influenced by him. Such are the domed churches of Santa Maria Incoronata at Lodi, and La Croce in Riva, the beautiful basilican church of the Monastero Maggiore at Milan, and the cathedral at Como, where Bramante himself carried out some work.

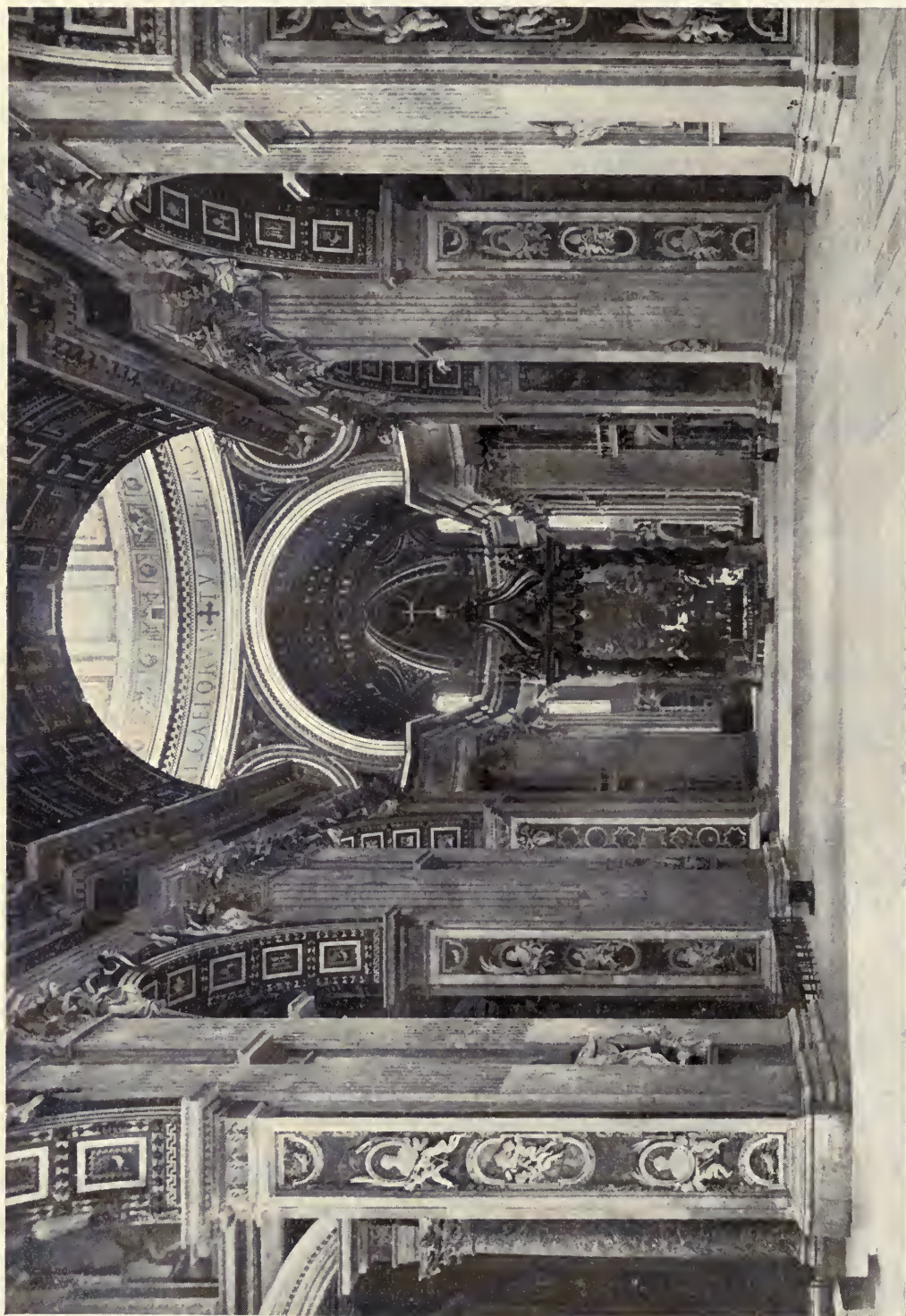
On the overthrow of Ludovico il Moro by the invasion of King Louis XII. of France, the brilliant court of Milan was scattered, and Bramante went to Rome, probably by way of Florence. He was evidently strongly influenced by the great works of Renaissance architecture which he found here. Beside the buildings we have noted in Florence itself, he may have seen in its partly completed state the domed church of the Madonna del Calcinajo at Cortona, which was begun in 1485 by Francesco di Giorgio, an able architect of Siena. Its dome, however, was not completed until 1514.

In Rome a change at once manifested itself in the character of Bramante's work. The great Cancelleria Palace, which he completed, if he did not begin, carries still farther the development of palace design from the point where it was left by Alberti and Laurana. Each story of the exterior is decorated by flat pilasters, as in the designs of those masters, but the pilasters are now grouped into alternately wide and narrow spacings, in what is well called by German writers 'the rhythmical bay', a motive which from now on Bramante constantly employed. The windows are placed in the wider bays, are of a new form almost peculiar to Bramante (semicircular-headed windows with square enframing and slight cornice over the arch), and are carefully contrasted in size in the several stories. The design has thus much more variety than those of an earlier date. Each story has a slight entablature, as in the Rucellai Palace. The great court has arches resting on Doric columns instead of the Corinthian or Corinthianesque order hitherto employed. The palace is one of the most splendid and one



THE CANCELLERIA PALACE IN ROME.

delle Grazie at Milan, the choir of which Bramante began in 1492 for Ludovico il Moro, Duke of Milan, whose court architect Bramante had been since 1479, when Ludovico seized the reins of power. This building is one of the finest examples of Lombard Renaissance architecture in brick, and shows how admirably the Renaissance architects could modify their forms to a different material. The projections are slight, the cornices making up in height what they lack in projection, and the design depends on the rich treatment of a multiplicity of small parts, the units employed being determined by the size of the individual brick. Here is no attempt to imitate in brick, designs proper to stone. The same character is shown in



INTERIOR OF ST. PETER'S CATHEDRAL, ROME.

of the most beautiful of the Renaissance. Another court of great beauty and somewhat different motive is that of the monastery of Santa Maria della Pace. Perhaps the building which is most characteristic of Bramante's second manner is the Tempietto (or little Temple) in the cloister of San Pietro in Montorio in Rome. Save for its prominent dome and its characteristically Renaissance balustrade (a feature invented by the Renaissance architects without classic precedent), this design, with its Doric colonnade of thoroughly classic proportion, is almost a reproduction of the Roman circular temple. It marks the change to the precise following of Roman detail.

At this period the court of the popes, which had become the most prominent in Italy, attracted all the best artists, and from this time on Rome rather than Florence was the center of the artistic and intellectual life of the peninsula. Bramante was employed by the great pope Julius II., in important additions to the Vatican Palace and in making designs for the rebuilding of St. Peter's. In the great court of the Vatican, Bramante gave evidence in a marked degree of that feeling for spaciousness, of the effectiveness of mere size which is so characteristic of the Renaissance. In the buildings that flank the court Bramante employed again the rhythmical bay; but this time in conjunction with the Roman arch order. The court was originally in three different levels, the connections with which were made by broad flights of balustraded steps, perhaps the earliest instance of that employment of monumental stairways which became so characteristic a feature of the Renaissance gardens. At the upper end of the court was a colossal niche several stories high. This motive had already been employed by Bramante on a smaller scale at the church of Abbiate Grasso, near Milan. The court of the Vatican is now cut into three parts by buildings, so that the original effectiveness of the design is lost. In his drawings for St. Peter's Bramante completed the development of the dome treatment by making the plan on which the dome rested that of a square with truncated angles, thus greatly strengthening, both in fact and in appearance,

the piers, and causing the pendentives to take the form of a spherical trapezoid instead of a spherical triangle. (See cut, p. 203.) The high drum was also further developed and enriched by an external colonnade. Very little of this was carried out, however, by Bramante, and it remained for Michelangelo to give to the dome-forms, which Bramante had suggested, their fullness of beauty. Of domed churches which show more or less directly the result of Bramante's influence may be mentioned Santa Maria della Consolazione at Todi (1508), perhaps the work of Bramante himself, and the admirable San Biagio at Montepulciano built in 1518 (three years after Bramante's death) by Antonio da Sangallo the elder.

Among those who assisted Bramante in his drawings for St. Peter's were his nephew the painter, Rafael **Sanzio** (1483-1520), Baldassare **Peruzzi** (1481-1536), Antonio da **Sangallo** the younger (d. 1546), Michele **Sanmicheli** (1484-1559), and Jacopo **Sansovino** (1477-1570). Under these great men the architecture of the Renaissance was carried to its greatest perfection, especially in palace design. They seemed to feel that the pilasters with which Alberti and Bramante had sought to enrich their palace fronts were superfluous and illogical. They therefore returned to the simple scheme of the Early Renaissance palace of Tuscany, that is to say, a simple massive façade, its stories divided by string-courses, pierced with windows and crowned by a great cornice. Rustication, however, if it existed at all, was generally confined to the angles, and was always treated with more delicacy than in the earlier style, while the windows no longer recalled the middle ages, but were rectangular openings with classic enframements, sometimes with columns, and often with alternately triangular and segmental pediments. The string-courses were now neither medieval in character nor treated like small entablatures, but rather like molded plinths preparing for the story above, and designed expressly for the function they had to perform in the design. The details were all of strictly classic Roman character, much more robust than those of the Early Renaissance, and generally with less decoration. The lavish use of

fanciful sculptured ornament now disappears, as does also the decorative use of colored marbles on the exterior, but, in the interior, decorations in fresco become even more elaborate and fanciful, as for instance, in Rafael's Loggie in one of the smaller courts of the Vatican built by Bramante. In general the whole treatment as compared with the earlier period is more formal, more correct in its imitation of Roman detail and wonderfully refined in proportion. In the courts the Roman arch order was generally employed, imitated from such buildings as the Colosseum. Among the

were constructed in Florence, especially by Baccio d'Agnolo (1462-1543).

In 1516 Rafael designed for Cardinal Giulio de' Medici (afterward Pope Clement VII.), one of the most beautiful and most characteristic of the country villas of the Renaissance, the Villa Madama, near Rome. Its courts, halls and loggie, its gardens with their balustraded terraces and great flights of steps, even in their present unfinished and ruinous condition, form one of the most attractive compositions of this great time. Rafael's Capella Chigi in Santa Maria del Popolo (1512) shows the application of Bra-

mante's dome motive to a chapel of comparatively small size.

This somewhat formal manner was carried to Venice and Verona by **Sanmicheli** (1484-1559) and **Sansovino** (1477-1570). Here, however, the style was treated less logically and often with less fine proportions, but with greater richness. In the Venetian palaces the treatment was modified by the necessity of conforming to the Venetian type of palace with its balconies and great groups of windows. The most splendid of these compositions is undoubtedly Sansovi-



THE FARNESE PALACE IN ROME.

most beautiful of these buildings are the Villa Farnesina in Rome (about 1510), by Peruzzi and Rafael, containing some of Rafael's famous frescoes, the Palazzo Pandolfini in Florence, designed by Rafael (1520), the great Farnese Palace in Rome, begun in 1534 by Antonio Sangallo the younger for Alexander Farnese, afterward Pope Paul III., and completed by Michelangelo and Giacomo della Porta, and the Massimi palaces by Peruzzi, perhaps the most refined of all these designers. Peruzzi also executed work at Siena and at Bologna, while some very refined buildings

no's Library of St. Mark (1536). Here the Roman arch-order is used in two stories crowned by a very broad frieze and enriched by a lavish use of figure sculpture. Here Fra Giocondo's motive of statues crowning the building is repeated. In its origin this motive is Lombard and Venetian. The main scheme of the design will be seen by close analysis to be an enriched variation of the central motive of the Villa Farnesina. Apart from his palaces Sanmicheli is to be remembered for his fortifications and city gateways in which he employs rustication and a rusticated Doric order to gain vigor of effect.

THE VITRUVIANS AND MICHELANGELO. PALADIO. THE DECLINE IN ITALY. (18)

Shortly after Rafael's death in 1520 two distinct and conflicting movements are discernible in Italian architecture, to some extent influencing the work of some of the men already named.

On the one hand we have the architectural activity of **Michelangelo** Buonarroti (1475-1564), which is in the nature of a protest against the somewhat formal work of his time. Michelangelo refused to be bound by rule and precedent, and insisted on treating the classic detail with a freedom which often ran into license and disregarded entirely the structural significance of the forms employed. His aim was to produce effective compositions in vigorous light and shade, and he cared very little by what means this was obtained. It thus happens that his compositions are always bold and vigorous, but frequently coarse and meaningless in detail.

Michelangelo's early career was that of a painter and sculptor, partly in Florence and partly in Rome, and he hardly turned his attention to architecture until after the troubled events which led to the final overthrow of the Republic of Florence and its enslavement by the Medici, when he was fifty-five years old. From that time on he was mainly in Rome; but his first important works of architecture were the New Sacristy of San Lorenzo with the tombs of the Medici, and the Laurentian Library in Florence. In both these works the tendency spoken of is clearly shown. Columns which carry nothing but are recessed in the wall, fantastic capitals of no particular order, broken pediments, brackets which have nothing to sup-



THE NEW SACRISTY IN THE CHURCH OF SAN LORENZO, FLORENCE.

port, but are used simply for the shadow they cast—these and other like features anticipate the decline of later years, which the example of Michelangelo did so much to bring about. In 1536 the great buildings on the Capitoline hill in Rome were begun from his designs, and here we find the first employment of the colossal order, *i. e.*, the order embracing two or more stories and generally applied to the wall simply as decoration.

In 1546, when he was already seventy-one years old, he was appointed architect of St. Peter's in Rome, and here he showed his really marvelous capacity and power as an architect. He carried out Bramante's general idea of a church on a Greek cross plan surmounted by a dome; but he treated the exterior of the building with a single colossal pilaster order with an attic, increased the height of the dome, and entirely changed the design of the drum. Instead of Bramante's encircling colonnade, he used a series of buttresses marked by coupled columns. These were intended to be surmounted by scrolls and statues, which were never carried out. The main ribs of the dome itself rose from these buttresses. In the treatment of the detail of the dome we find almost nothing of the extravagance of form of his other work; but in the attic of the church this indifference to

propriety of form is clearly apparent. The great dome of St. Peters marks the culmination of dome development. The effectiveness and beauty of the whole church was much marred by the lengthening of the nave carried out by Maderna in the seventeenth century, which changed the form of the plan to that of a Latin cross. To get any idea of the design of the exterior as Michelangelo intended it, one must look at

as the author of the "Lives of the Painters." His work in architecture is chiefly in Florence, and is characterized by a picturesqueness of handling, a scenic charm, hardly found among his contemporaries. His best work is the Uffizzi (or Offices) in Florence, 1560, now used as an art gallery—one of the most celebrated of the world. A man of somewhat similar picturesqueness of feeling is Bartolommeo **Ammanati** (1511-1592), who

completed the Pitti Palace. Giacomo della **Porta** (1541-1604) carried to completion several of Michelangelo's unfinished buildings, notably St. Peters, the garden front of the Farnese Palace, the Collegia della Sapienza, and the Porta Pia, besides executing buildings himself of which the most notable is the church of S. Maria dei Monti, a characteristic example of the period.

As against the influence of Michelangelo we have the work of the **formalists**. The men who could not design a detail without seeking direct precedent for it in the Roman remains or in the treatise of Vitruvius which now was made almost an architectural bible. These men, and the learned but pedantic



ST. PETER'S CATHEDRAL IN ROME.

the church toward the transept or the choir. The depravity of which Michelangelo was capable in his last years is shown in the Porta Pia, a design not surpassed in ugliness or absurdity by any work of the decline. About Michelangelo were grouped a number of followers and admirers whose work, however, while marred by many of his faults, was usually less extravagant. Of these men three are important. The painter, Giorgio **Vasari** (1511-1514), is more especially known

as amateurs who encouraged them, sought to reduce everything to rule, and published books laying down fixed forms for each one of the orders, which now were reduced to a rigid system for which the work of ancient Rome really furnished no precedent. The detail of these men tended to become cold and mechanical, and was lacking altogether in that vitality which is such a charm in the work of the fifteenth century. Decoration was now reduced to a minimum. Sham

material, stucco masquerading as stone or marble now begins to appear, while the scale of the buildings is increased. Chief among the earlier men of this school was Giacomo Barozzi da **Vignola** (1507-1573), whose chief works are the Villa of Pope Julius III (1550-1555), (in which he was probably assisted by Vasari), the church of the Madonna degli Angeli at Assisi, the church of Il Gesù in Rome, and the castle at Caprarola. But he is best known for his treatise on the five orders which since his day has been the standard authority in the schools, and which perhaps more than any other influence has tended to give to modern architectural design its mechanical quality. Sebastiano Serlio of Bologna, a pupil of Peruzzi's, published a treatise on architecture which also had a wide influence.

In part belonging to this formal school, but showing a vigor in conception which places him rather apart, is Andrea **Palladio** of Vicenza (1518-1580). Of his numerous buildings at Vicenza the best known and the most beautiful is the so-called Basilica (begun about 1549), in which he treats the two stories each with a continuous arcade with columns, Doric below, Ionic above, in what has since been called the Palladian motive. He is fond also of using the same motive in his windows. The idea of the façade was evidently suggested by Sansovino's Library of St. Mark at Venice, completed a few years previously. But Palladio's building is treated with a dignity and simplicity and a picturesqueness of handling which produce a very different effect. Palladio follows Michelangelo in applying the colossal order to his palace fronts, often with great dignity of effect but with little logic. He was largely employed also in Venice, and the two great churches, S. Giorgio Maggiore (begun 1560) and the Redentore (1576) are by him. It will be noted that the fronts of these churches employ the motive established by Alberti in S. Andrea at Mantua, but with the robustness of detail and the closer following of Roman precedent characteristic of the later time. The tower of San Giorgio is a characteristic and beautiful Italian Renaissance bell-tower or campanile. Palladio's villas between Venice and Vicenza are often of great charm,

but are much more formal than those of the previous period about Rome. Vincenzo **Scamozzi** (1552-1616) closely followed in Palladio's footsteps.

Quite distinctive are the villas of Genoa at this time: formal buildings, generally with the colossal order, and with much extravagance of detail; but in which the use of the staircase is made a principal feature of the interior, as hitherto it had been of the garden terraces. The variety and picturesqueness of these Genoese staircases and staircase halls is quite remarkable, and not less so the formal treatment of the gardens about the houses, with their terraces, balustrades, flights of steps, cascades and fountains. Chief among the architects of Genoa at this time is Galeazzo **Alessi** (1512-1572) to be remembered not only for his palaces, but also as architect of the church of Madonna del Carignano, in which the general idea of St. Peter's is followed on a smaller scale.

From this time on the extravagance and falsity of design increased. Renaissance architecture passed over into what is known as the **Baroque**. Nearly all connection between structure and design now disappeared, and theatrical splendor of effect was the ideal aimed at. The colossal order was all but universal, and we find the most capricious use of detail, simply to obtain effects of light and shade. Rigid lines were avoided where possible. Broken pediments, curved façades, twisted shafts, windows of weird shape, moldings and capitals bent as if made of some soft material, ornamentation of extravagant scroll and shell work, curtains executed in stone in imitation of cloth—these and other debased forms everywhere appear and affect especially the treatment of the interiors. On the other hand buildings of a more dignified character are not wanting, and there is often a largeness of handling which gives great dignity, as in the great colonnade in front of St. Peter's in Rome by Giovanni Lorenzo **Bernini** (1599-1680), the most celebrated architect of this time. Garden design now reaches its highest development. Carlo **Maderna** (1556-1639), who lengthened the nave and built the large front of St. Peter's, and Francesco **Bor-**

romini (1599-1667) are others whose names are associated with these extravagances. In Venice is to be found perhaps the most splendidly effective composition of this period, the picturesque and finely grouped church of Santa Maria della Salute (1631) by **Longhena**, who also built there two great palaces, the palaces Pesaro and Rezzonico, which in spite of some ugliness of detail are as fine in composition as any of an earlier period.

Burckhardt thus briefly sums up Renaissance architecture in Italy: "We can distinguish two periods of the Renaissance properly so called. The first extends from about 1420 to 1500, and may be characterized as the period of experiment. The second perhaps scarcely reaches the year 1540; it is the golden age of modern architecture, which in the greatest problems attains to a definite harmony between the main forms and the decoration, which is restrained within due limits. From 1540 on begin already the first foretokens of the Baroque style which insists solely on masses and proportions and treats the detail arbitrarily as an external sham-organism."

R RENAISSANCE ARCHITECTURE IN FRANCE. (19)

Renaissance architecture was introduced into France as a result of the invasions of Italy by the successive French kings, Charles VIII., Louis XII., and Francis I. During the middle ages the Gothic style had its origin and reached its highest development in the provinces of northern France; and as the monarchy strengthened and welded the provinces into a nation under its central government, the Gothic style tended to become more and more national until in the years of its decline it varied but little in different parts of the country from Calais to the Mediterranean. It was a style which had been developed by the people, and it perfectly expressed their noblest ideals and aspirations.

When the nobles of the French armies, impressed by the luxury and splendor of Italian life and civilization, wished to intro-

duce the Renaissance style into France, they met at first with strenuous opposition from the people, and from the Gothic craftsmen wedded to their beautiful traditional native art. During the reigns of Charles VIII. and Louis XII., in spite of the constant importation of Italian works of art and of Italian artists into France, the late French Gothic style was scarcely affected.

The first building in which Renaissance forms appear to any marked degree is the Chateau Gaillon near Rouen, built for himself by Louis XII.'s minister Georges d'Amboise the cardinal archbishop of Rouen. But the main structure is still that of a great late Gothic castle overlaid with detail imitated from the Italian Renaissance. The chateau was wantonly destroyed in 1796, but one of its beautiful entrances is set up in the courtyard of the school of Fine Arts in Paris. It was a characteristic sign of the times that while the great ecclesiastic might employ the new foreign forms in building a palace for himself, yet in erecting the gorgeous front of the cathedral at Rouen (1509-1530), in the church of St. Maclou, and in the Palace of Justice in the same town, he used the beautiful if somewhat florid and extravagant late Gothic style. The people built their town halls at this time by preference in Gothic, as at Noyon, Compiègne, Douai and Dreux; and the great tower of the cathedral of Beauvais, over three hundred feet high was built between 1555 and 1568, and the transepts were completed in Gothic style after the fall of the tower in 1573, a quarter of a century after the Early Renaissance style of France had already run its course. The wing of the castle of Blois built by King Louis himself is also Gothic, though Renaissance detail creeps in inconspicuously in a few places. It is not until the reign of Francis I. (1515-1547) that the new manner—essentially a style of palaces, as the Gothic had been essentially a style of churches—was fully established. Francis I. built entirely, or added to, a number of royal palaces: at Chambord (begun about 1526), at Blois, at Fontainebleau, at St. Germain-en-Laye; and the nobles followed suit in all parts of France in a series of châteaux of marvelous picturesqueness and beauty. The

plans were still those of the Gothic castles, regular if the site was flat and extended, as at Chambord, but often following the irregularities of some rocky height, as at St. Germain-en-Laye. They consisted of a great central donjon or keep, with enclosing wings forming a large court or courts. The angles were usually marked by large round towers, as in the medieval castles, and the buildings were crowned with steep roofs, with lofty and richly ornamented chimneys. But now these round towers were pierced with large window openings placed one over the other. In some instances medieval castles were altered into Renaissance palaces by cutting the walls and inserting large

besques of friezes and pilasters, which are hardly behind the earlier Lombard work in delicacy, while they have even greater variety of treatment and a vigor of conception and handling that distinguishes them from the Early Renaissance style of Italy which they imitated. It is noteworthy that these men followed the Early Renaissance style which was nearer in spirit to their own Gothic, and not the formal classicism which already had reached in Italy its highest point of development. The grafting of the forms of the Early Renaissance upon Gothic motives gives to the Early Renaissance style of France, usually spoken of as the **style of Francis I.**, a quite peculiar charm. It is not



THE CHÂTEAU OF ST. GERMAIN-EN-LAYE, NEAR PARIS.

windows. The vertical line of windows was generally crowned by lofty dormers. The windows had stone mullions, as in the previous late Gothic style: but they were enframed by Renaissance pilasters. The whole wall surface indeed was divided into panels by Renaissance pilasters and horizontal string-courses, somewhat after the Lombard manner. The Lombard Renaissance influence is clearly dominant, as was natural, for it was in Lombardy chiefly that the armies of Louis XII. and Francis I. had operated, and mainly Lombard artists who were imported into France. The Gothic craftsmen soon began to take kindly to the new forms of detail, and their exuberant fancy expends itself in capitals and ara-

without its appropriateness that the successive Renaissance styles of France are usually called by the names of the monarchs under whom they flourished. It was from the court that the impulse mainly came which led both to their first introduction and their subsequent development.

But the buildings of the time of Francis I. were still the work of craftsmen, working in association though with perfect individual freedom, in the old medieval way. It is this fact which explains the vitality and the charm of the work of this time. It is still Gothic in spirit. Pierre Fain, Roulland Leroux, Guillaume Delorme, Pierre Valence, Colin Biart, and the rest, who worked on the Château Gaillon. Pierre Nepveu,



THE PALACE OF THE TUILERIES, PARIS.

“master of the works of masonry” at the castle of Chambord, Pierre Gardier, master builder of the Château Madrid, were not architects in any modern sense.

In the subsequent reigns from **Henry II. to Henry III.**—the reigns of the last Valois kings (1547-1589)—a different spirit begins to show itself. The buildings of this time erected under the influence of the court are generally the work of individual architects. The principal men of this time are Pierre **Lescot** (1510-1578), a man of noble birth, architect of the oldest portion of the Louvre; Philibert **de l'Orme** (1515-1570), who built the Château d'Anet for Diane de Poitiers, and began the palace of the Tuileries for Catherine de' Medici; and Jean **Bullant** (1515-1578), De l'Orme's successor on the Tuileries and architect of a number of important palaces. All these men had studied in Italy, and carried back with them into France something of the formality, coldness and close following of classic detail of the late Italian Renaissance. De l'Orme boasts that he had “carried into France the method of building well, removed barbarous methods, and great faults, and shown to all how one ought to observe the measures of architecture,” *i. e.*, the fixed formulae of the five orders. The charm and richness and vitality of the Early Renaissance detail now disappear. The detail becomes coarser, though the sculptured decoration of such men as Jean Goujon (1510-1562) has much grace and

beauty, especially in individual figures frequently shown in very low relief. The type of the French Renaissance palace motive now reaches its most consistent development. The amelioration of manners leads to greater openness in the treatment of fronts. The circular towers of the medieval castles develop into square projecting pavilions, with high roof and flat tops, as in the Louvre. Such roofs have since been known as Mansard roofs, from a later architect who employed them. The court façade consists usually of a lower arcaded story in the Roman order, sometimes with coupled pilasters or columns, or with the rhythmical bay (as in Bramante's court of the Vatican); of a second story with large mullioned windows, one over each arch below, separated by pilasters placed over the columns or pilasters of the first story, the whole often surmounted by an attic. It will be seen that while the forms are mainly those of the later Italian Renaissance, the treatment of them and the main motives are still thoroughly French, and are developments from the earlier castle modified by Italian influences.

Under **Henry IV.** the tendency toward coarser and more extravagant detail increased. The country was impoverished by the civil wars, and this leads in many of the buildings to a simplicity of treatment often very dignified. Brick and stone are often used together in a very effective way and in

a way distinctly French, which can be traced back to late Gothic times. The style of **Louis XIII.** is similar in general character, but more grandiose and lavishly decorated, especially in the interior. The exterior became still more formal. The skyline is less picturesque. The dormers, which had been growing less prominent, now disappeared. The colossal order and the Renaissance dome make their first appearance in France. Salomon **de Brosse** designed for the Queen Mother, Marie de' Medici, the Luxembourg Palace, which applied to the pavilioned French château the rustication of Florentine buildings such as the Pitti Palace. Jacques **Lemercier** (1585-1660) continued the work on the Louvre, hardly changing Lescot's motive; began a palace for Cardinal Richelieu afterward known as the Palais Royal, and in 1635 designed the church of the Sorbonne, one of the first instances in France of the use of the Renaissance dome.

Under **Louis XIV.** (1643-1715) the exteriors became still more Roman, still more formal in manner. The steep, lofty roofs and picturesque skylines of the earlier periods now disappear, and are replaced by the low roof with balustraded parapet and the classic pediment. The colossal order everywhere reigned, and grandiose magnificence became the chief aim. During the

whole history of the Renaissance in France the increasing degree of public security led to greater openness in the treatment of the dwellings, and at this period the fortress-palace of earlier days ceased to build and the palaces were made more open than ever, as in the great palace at Versailles begun in 1661 by Louis **Levau** (1612-1670), where long ranges of windows on the ground story open directly onto the terrace. The gardens of Versailles are the most magnificent example of garden architecture of this time. They were the work of the famous **Le Nôtre**. The palace of Versailles was continued after Levau's death by Jules Hardouin **Mansard** (1645-1708), (nephew of François Mansard, whose name was given to the Mansard roof), architect also, among many other buildings, of the dome of the church of the Invalides, which was begun in 1670 by Libéral **Bruant**. But perhaps the most characteristic work of the reign of Louis XIV. was the great front of the Louvre, a great colonnade of colossal coupled Corinthian columns over a basement story, the work of an amateur, a physician, Claude **Perrault**.

This formal and grandiose architecture of the reign of Louis XIV. spread over all Europe. Architecture had almost become European rather than national. The founding of the School of Fine Arts at Paris, in



THE NEW LOUVRE, IN PARIS. (THE PART DESIGNED BY LESCOT, NOT THAT BY PERRAULT.)

1646, by Louis XIV., tended to fix this as the modern style. In the subsequent reigns of **Louis XV.** (1715-1774), and **Louis XVI.** (1774-1793), the same formal manner was continued in the exteriors, as in the front of the church of St. Sulpice (1755), by **Servandoni** [the towers are later]; the church of Ste. Geneviève, generally known as the Pantheon (1757), by Jacques Germain **Soufflot** (1714-1781); the Ministère de la Marine and the Garde Meuble (1772), by Jacques Ange **Gabriel** (1710-1782), which flank the Rue Royale on the Place de la Concorde:



THE RATHHAUS (CITY HALL), COLOGNE.

and the Odeon Theater (1789). In the interiors, however, extravagant and debased forms, scroll work of fantastic shape, and the curious decoration known as *rocaille* "rock-work,"—whence the term **Rococo**—were introduced, chiefly under the influence of an architect named **Oppenard**, who had studied in Italy under the high priest of bad taste, Borromini. These forms are sometimes handled with a certain delicacy, and are executed in plaster or wood, and much decorated with gilding. Plaster decorations in execrable taste are at this time introduced,

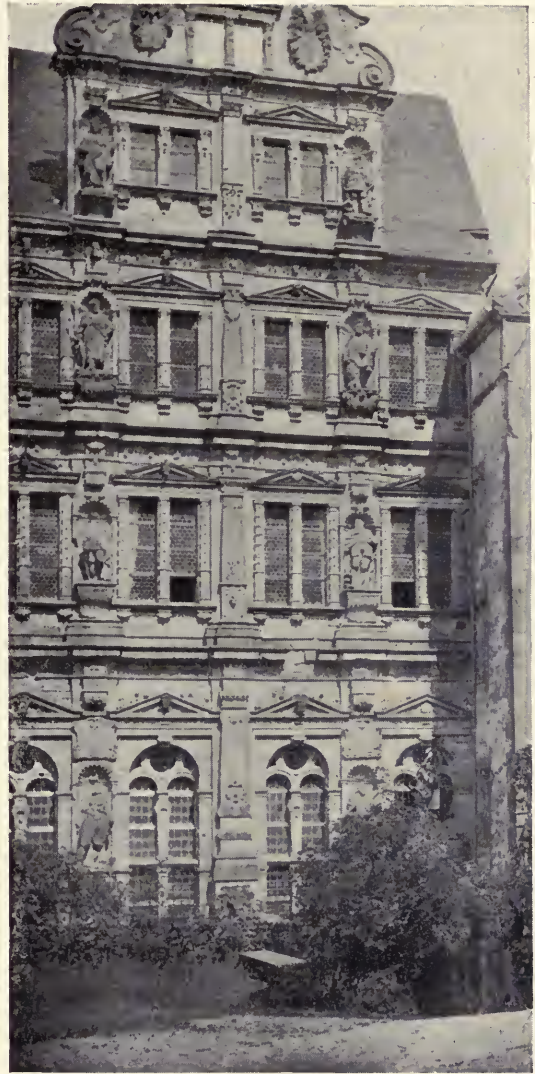
especially into the churches. Splendid screens of the thirteenth and fourteenth centuries were removed, and many of the great medieval cathedrals and churches suffered irreparably. But, on the whole, in France at this time, in spite of grandiose formality on the one hand and debased and meaningless detail and decoration on the other, the general level of taste did not fall as low as in Italy or Spain.

R RENAISSANCE ARCHITECTURE IN GERMANY, THE NETHERLANDS AND SPAIN. (20)

The Renaissance style was introduced into **Germany** about the same time that it came into France, but by different channels. The soldiery of the emperors Maximilian and Charles V. took part indeed in the wars in Italy, which at this time was the veritable battleground of Europe, but their incursions had less influence on the arts of Germany than the commercial connection between the two countries which had existed since the middle ages. Italian works of art, especially of the minor crafts, were imported, and affected the work of German craftsmen, and German artists traveled in Italy. It was thus in the handicrafts of Germany, in the backgrounds of paintings, in armour, utensils and the minor works of architecture and sculpture, that the new forms first made their appearance and the peculiar German craft character was afterwards impressed upon the architecture, when that also came to be affected by the new movement. The condition of Germany at this time was in marked contrast to France, and this condition is reflected in the architecture. France had been welded, especially by Louis XI., into a nation under the control of the king. When, therefore, under his successors the Renaissance style came in, it affected the whole country, and underwent a national development. In Germany there was but little national cohesion or national sentiment. The various electorates, dukedoms, and free cities were but loosely connected by the empire. Each followed its own more or less independent

course. This lack of cohesion was still further increased by the Reformation, which divided the country by religious differences, and these qualified the whole development of the Renaissance. Absorbed by state affairs, the nobles gave much less attention to the arts than they did in France, and architecture was left in the hands of the craftsmen who had introduced the new forms. The Renaissance style in Germany on these accounts lacked consistent development. Its growth was popular and local, not a matter of concern to the nobles of the nation as in France, or one of universal interest as in Italy. The German workmen were strongly attached to their late medieval art, and were imbued with medieval sentiment; and we find that the forms of the Italian style were not adopted without modification, due partly to ignorance, partly to the medieval ideals of the German craftsmen.

The main lines of the buildings of the Renaissance in Italy are horizontal. In France, in spite of the steep roofs and picturesque sky lines, a balance is preserved between vertical and horizontal; but in Germany the vertical movement distinctly predominates. It is also characteristic of the German Renaissance as distinguished from that of France that the town-halls and the houses of the burghers are more important than the palaces of the nobles in the development of the style. The German craftsmen seized not only upon the forms of the orders, on the classic columns and pilasters, which were nearly always incorrect in proportion and clumsy in detail, but used the elements of the later Italian Baroque detail, treating them all in their own way to produce a quaint and fantastic picturesqueness which often is attractive, even when the forms themselves are coarse and even vulgar. The high gable, which in the French style is seldom used, appears everywhere. The fronts are often cut up into panels by pilasters and string-courses, as in France; but nearly always the vertical pilaster lines are kept stronger, while the horizontal strings are subordinate. These vertical pilaster lines are carried up into the gables, and the string-courses thus produce great steps in the gables, which are filled in



HEIDELBERG CASTLE: WING OF FREDERICK IV.

with capricious scroll and strap work with obelisque-like finials. This strap-work decoration becomes a marked feature of the style. Triple windows, arched windows, and those of strange late Gothic shape, are used, as well as the mullioned form common in France. Bay windows and oriel windows were built on the fronts of the houses and on the angles, and the steep roofs are studded with several stories of dormers. Turrets and towers, often with roofs of fantastic shape, are quite common.

In Germany as in France, half-timbered façades are still frequent in the houses of the burghers, especially in some regions. The

timber work is often richly carved, and the plaster walls decorated in color with quaint patterns, arabesques and mottoes. In some regions Italian precedent was more closely followed; but where this was the case the buildings were apt to be the work of Italian artists, as in the case of the Belvedere at Prague, begun in 1536 by Paolo della Stella, or the Waldstein Palace in the same city, built for Wallenstein in 1629. The most celebrated building of the German Renaissance is undoubtedly the castle at Heidelberg, of which three wings belong to three successive periods of the style, viz., the buildings of the Elector Frederic II. (1544-1556), the richest portion of the building the wing of Otto Heinrich (1556-1559), and the wing of Frederick IV., after 1601.

The Renaissance style of Germany was of short duration. It was not fully established until the time of the peace of Augsburg in 1555, and it was checked by the outbreak of the Thirty Years' War in 1618. Little was built during this terrible time, and when peace came the style was superseded by an imitation of the cold formalities of Louis XIV. of France, often producing most uninteresting and barrack-like structures.

The Renaissance style of **Belgium and Holland** does not differ essentially from that of Germany. Occasionally some of its fantastic details suggest Spanish influence, but in general it may be regarded as belonging to the same movement as that of Germany. Town halls and city houses are, as in Germany, its principal monuments. The town hall at Antwerp (1565), by Cornelius de Vriendt, and the town hall at Amsterdam are among the most important examples. In Holland brick was extensively employed, as it was also in north Germany, frequently with stone trimmings.

Spain, during the middle ages, was somewhat sharply divided politically into three zones: the extreme north, chiefly a high, mountainous country, which was held by the Christians; the lofty plateau of the center, which was debatable ground, the Moors being gradually driven southward; and the extreme south, where the Moors held out longest, the kingdom of Granada continuing in the hands of the Moors until the begin-

ning of the Renaissance period, when in 1492 Ferdinand and Isabella finally conquered the country. In the north the medieval styles bore strong resemblance to those of France, and were hardly tinged by Moorish influences. In the center during the Gothic period Moorish and Gothic elements mingled in various proportions, producing most fantastic but romantic results. In the south the work was Moorish. These differences continued, but in gradually lessening degrees, during the period of the Renaissance. The new style was introduced into Spain about the time of the union of Castile and Aragon under Ferdinand and Isabella, when for the first time Spain became a united nation.

The earliest period of Renaissance architecture in Spain is known as **Plateresque** (from *platero*, a silversmith), because of the extreme delicacy and intricacy of the lavish surface ornaments, which was concentrated especially about the doorways and cornices, and which was evidently imitated from metal work, jewelry and objects of the smaller crafts imported in the first instance from Italy. The flat-roofed buildings of Spain lent themselves more naturally to treatment with the new forms than the Gothic buildings of the north, and the prevailing lines from the beginning are horizontal. The buildings were often crowned with strongly-marked cornices, recalling those of Italy but much richer in treatment and less closely imitating classic forms. They were frequently crowned by elaborate parapets, sometimes balustraded, sometimes consisting of fantastic pierced work. Under the cornices there was apt to be an open arcade, or a line of arched windows richly treated and having almost the effect of a frieze. Generally the walls were kept plain, or they were ornamented by evenly-spaced bosses, sometimes taking the form of shells, as in the Casa de las Conchas at Salamanca. The main ornament was concentrated about the great doorways, and the effectiveness of the designs generally depends on the striking contrast of these concentrated masses of elaborate carving relieved against the plain wall surface, and on projecting points of ornaments



COURTYARD, ALHAMBRA, BY FORTUNY V. CARBO.
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making strong glints of light against sharp dots of shadow. Especially characteristic are the large courtyards (*patios*) and the picturesque stairways.

Contemporary with this and showing many of the same general characteristics we find a curious mixture of Renaissance and Moorish forms, sometimes one, sometimes the other predominating; and in the center of the country Flamboyant Gothic, Renaissance and Moorish elements are found in the same building, now distinguishable side by side, now blending into strange new forms. This fascinating work is what is known as the style of the Mudejar or **Moriscos** the Christianized Moors. Its apparently incongruous elements often produce a strangely weird and romantic picturesqueness.

In the midst of all this and close to the wonderful palace of the Moorish kings, the Alhambra at Granada, a portion of which was pulled down to make room for it, the great palace of the Emperor Charles V., built in strict classic Roman form, seems strangely out of place. The exterior is cold, unattractive and not well proportioned. The great circular court, however, is a fine piece of restrained classic design. This was begun by the Spaniard **Machuca** in 1527, and is the first instance of the close following of the later classic style of Rome, which in slightly varying forms was soon to spread over all Europe. It is known in Spain as the **Griego-Romano**, and flourished chiefly in the following reign of Philip II. (1556-1598). The chief exponents of this coldly classic manner were Alonzo **Berruguete**, who completed Machuca's work at Granada, and Juan de **Herrera**, the architect of Valladolid Cathedral. The best-known work of the time is the vast monastery palace of the Escorial, begun by Juan **Battista** of Toledo in 1563, and continued by Herrera. The building is monotonous and dreary in detail, but its mass, crowned by the dome of the great church, is imposing and well composed, and its skyline at least is varied and picturesque. This style was continued into the eighteenth century, but in its later period it was accompanied, as in Italy, France and Germany, by the wild and hideous extravagances of the Rococo, which



LA GIRALDA, BELL TOWER OF THE CATHEDRAL OF SEVILLE.

The tower is Moorish, from 1159, the belfry Renaissance, 1568.

in Spain was often more fantastic and revolting than elsewhere. In two respects, however, its work is still in some cases attractive: in the excellent placing of ornament in itself bad (following the scheme of concentration of the Plateresque), and in the picturesque design of many of the

towers. Some of the most characteristic examples of this style are to be found in the great churches of Mexico and other Spanish countries of America. It is known as Churrigueresque, from the tasteless designer Churriguera, who was among the first to use it.

R RENAISSANCE ARCHITECTURE IN ENGLAND.(21)

The Gothic style persisted in England, particularly in domestic work, longer even than in France or Germany. Hoghton tower in Lancashire, for instance, still essentially late Gothic, with hardly an admixture of Renaissance detail, was built between 1563 and 1565, while in the colleges of Oxford and Cambridge, and in many of the country houses, a species of the so-called Tudor style, with some admixture of Renaissance, persists until the middle of the seventeenth century. In the expression of homely comfort and sweet domesticity no style ever equaled it. Its houses are essentially homes.

The Renaissance forms were first introduced into England by Italian workmen under Henry VIII., and some very good Italian Renaissance detail may occasionally be seen intermingled with Gothic work, the Italian and the Englishman having worked side by side. Henry VII.'s monument in Westminster Abbey was finished by Pietro Torregiano in 1519. But the work of the Italians imported by the king and by Cardinal Wolsey had no effect on the general current of building in England. The Italians left and were succeeded by Dutch workmen, who, re-enforced by atrocious pattern books, of which a number were published at this time in Germany and Holland, brought into England their coarse and debased detail. We hear of several of them: Theodore Haveus of Cleves, Bernard Jansen, and Giles de Whitt; but their connection with definite buildings is a matter of some uncertainty. Many statements with regard to them rest on tradition not much better than that relating to the half mythical John of Padua. No architect from Padua could have designed

the buildings with which his name has been connected. Better authenticated are the records with regard to Sir Thomas Gresham's exchange in London, built between 1566 and 1570 by Henry de Pas. Some of the tiles for this building, which was destroyed in the Great Fire of London, were imported from Holland. It consisted of a group of two-storied buildings round a great court, surrounded by an arcade, and seems to have been of fairly good style. But as a rule the forms introduced by the Dutch into England were extravagant and lacking in refinement. Strap-work ornament was common, especially in the woodwork and plaster work of the interiors. These debased elements, however, were used by the English workmen with a frank directness and simplicity not without its quaint charm and often showing a true decorative perception, especially in the simpler buildings of the remote country places.

The great gallery of Haddon Hall, with its bays of many mullioned windows of narrow square-headed lights, still late Gothic in effect, was built between 1567 and 1584. It is a characteristic example of the time. While the exterior is without a suggestion of Renaissance form, the woodwork of the interior has quaint half-classic pilasters, paneling and cornice work in which the Dutch influence is quite apparent. As an indication of the long continuance of this style compare this with Eyam Hall in Derbyshire, built in 1657. Here the doorway is designed with classic elements; but the whole sentiment of this charming home is distinctly Tudor. The cosy effect of these buildings depends very largely on their smallness of scale. The amount of glass is often greater than in French buildings; but the individual openings (the lights) are small, and window space is obtained by grouping these small openings together divided by ranges of narrow mullions. The stories are low: at Eyam Hall only eight feet from floor to floor. This is widely different from the monumental and majestic scale of Italy or of France.

In the houses of the great nobles at this time the Renaissance elements are much more in evidence, and the buildings archi-

tecturally are frequently as unsuccessful as the more modest houses are charming. Pretentious display is the evident motive in too many of them, as at Wolaton Hall (1580-1588)—probably due to a builder named Smithson—and the coarse Dutch detail shows to great disadvantage. This and other buildings of the time have been accredited to John Thorpe on account of the drawings of them remaining from his hand; but Mr. Blomfield (in "Architecture of the Renaissance in England") has shown good reason to doubt his authorship of many of these. In some cases the new forms are more successfully employed, sometimes, as at Montacute (1580-1601), with a large admixture of the Tudor Gothic elements, sometimes with the Renaissance forms predominating as at Rushton Hall, in Northamptonshire, where they are used with much delicacy. A characteristic example of English Renaissance is the gate tower of the Examination Schools at Oxford, in which coupled columns successively of the five orders with their entablatures are applied on each side of the center of an otherwise essentially Tudor tower (1600-1636). During all this period half-timbered houses, differing only in detail from those of medieval times, continue to be built in town and country.

In the midst of this Dutch influence we hear of a certain John Smith who in 1550 was sent to Italy by the Duke of Northumberland, and who in 1563 published "The Chief Groundes of Architecture"; but the first to make use in England of the correct forms of Italian architecture was **Inigo Jones** (1573-1652). He seems quite early in life to have gone to Italy to study painting under the patronage of the Earl of Pembroke, and later of the Earl of Arundel, and devoted his time there also to the study of architecture. His first work in England was in the making of scenery for the court masques. In 1613 and 1614 he was again in Italy, and in 1615 he was appointed Surveyor-General. In 1617 he began work on a palace in Greenwich in pure Italian style, which now forms the center of the royal naval school. In the reign of Charles I., in 1639, he built an in-

congruous classic colonnaded portico in front of the old Gothic cathedral of St. Paul's. But his chief work was the banqueting hall at Whitehall, a small fragment of a stupendous design for a palace quite beyond the resources of the kingdom. The design is not strikingly original, but is pleasantly proportioned. Its chief merit is that in spite of its Italian character it contrives to get a distinctly English flavor. One of his least agreeable designs is the decidedly Baroque porch which he added to the Gothic church of St. Mary at Oxford. The buildings, however, in which Inigo Jones shows to best advantage are in such country houses at Coleshill and Brympton. Here he lays the foundations for the distinctively English classic style. He keeps the homelike expression of earlier English work while using as his elements the pure classic forms.

This development was continued by Sir Christopher **Wren** (1632-1723), who was by early training a scholar and mathematician, and whose attention was seriously turned to architecture comparatively late in life. He worked for a time under Sir John Denham, Inigo Jones' successor in the surveyor-generalship, designed some buildings for the University of Oxford and in 1665 visited France. It was about this time that he designed in a pure and rather formal style, but with the English smallness of scale, the library of Trinity College, Cambridge. His great opportunity came when as surveyor-general he was called upon to rebuild the churches of London after the Great Fire of 1666. In the best of these churches he succeeded in giving a distinctively English treatment to the classic forms. In his designs for the church steeples he treated the general form of the Gothic spire with classic detail (following out the suggestion of such lanterns as those of the castle of Chambord and Hatfield House, and of the crowning stories of Italian campanili with which he may possibly have been familiar from drawings). This is really a new and characteristically English development. His greatest achievement is St. Paul's cathedral (1675-1710), in which he treats the long plan of the English church with Italian Re-

naissance forms, surmounting the crossing with a great dome, in the drum of which the encircling colonnade, suggested by Bramante in his designs for St. Peter's, is for the first time employed. Greenwich Hospital, Chelsea Hospital, Kensington Palace and extensive additions to the palace of Hampton Court, show his power of giving a peculiarly English character to the classic motives, and in smaller country houses (the forerunners of our own colonial work) he contrives by

Wren's successors, Nicholas **Hawksmoor** (1661-1736) and James **Gibbs** (1681-1754), continued his style; but not usually with the same success, save in Gibb's beautiful church of St. Martin's-in-the-Fields, in London, the spire of which is certainly the most successful of the English Renaissance, and his excellent domed structure, Radcliffe Library, at Oxford (1747). Hawksmoor was somewhat influenced by Sir John **Vanbrugh** (1666-1726), whose colossal and pom-



ST. PAUL'S CATHEDRAL, LONDON.

simplicity of treatment, by his proportions, and by moderation in scale, to give, even more than Inigo Jones, that peculiarly homelike quality which distinguishes the best English domestic work. This treatment was imitated by simple craftsmen all over England, producing buildings hardly less charming than those of the previous period. One of the more important examples of this craftsman work is Clare College, Cambridge (1685), by Robert Grumbold, a stonemason.

pous monstrosities, Blenheim Palace and Castle Howard, aiming at the great scale and monumental grandeur of the French and Italian palaces, fail through awkward and clumsy proportion and detail. From now on the tendency of English architecture is toward the cold and dry formalism largely prevalent in the rest of Europe. England was saved the vagaries of the Rococo; but in most of these buildings of the last half of the eighteenth century, in which her archi-

itects fancied they were following the footsteps of Palladio, giving to the work of this period the name of the Palladian style, the proportions are poor and the conceptions uninteresting. The style is utterly lacking in vitality and imagination. Somerset House, in London, by Sir William **Chambers** (1726-1796) is perhaps one of the most successful buildings of the period. Its vestibule is especially dignified. The artificial motive of the time is shown in the title given to one of the principal publications of these years, "Vitruvius Britannicus," in which Colin Campbell publishes a large number of designs by himself and his contemporaries.

MODERN ARCHITECTURE IN FRANCE AND GERMANY. (22)

The French Revolution interrupted but did not change the general current of French art. Already during the reign of Louis XVI. a new tendency had shown itself. The reaction against the wild extravagances of Oppenard and his imitators led partly to a more strict imitation and revival of ancient Roman forms. But a new direction was given to this reaction by the awakened interest in Greek art. The English architects, Stuart and Revett, published their great work on "The Antiquities of Athens" in 1762. They were followed by the Frenchmen Leroy in 1770, and Choiseul-Gouffier in 1780. About the same time Lagardette measured and published the Greek temples of Pæstum in South Italy, and the order of the temple of Neptune was imitated in 1780 by Brongniart in his convent of the Capucins. These changes marked an attempt to recover from the vagaries of the decline of Renaissance art by the fatal endeavor to revive by direct imitation the styles of past ages. This distinctly modern, merely imitative impulse has, however, been less marked in France than in other countries.

During the Revolution and the Republic architecture in France was at a standstill. Men's minds were grimly occupied with other things. But after the establishment

of Bonaparte as Emperor there was at once unusual activity. The tendency to revive Greek architecture was overborne by the influence of Napoleon himself, who in all things endeavored to imitate the glories of the Roman Empire. In doing this, however, he only gave point to an impulse already manifested under the Republic. The two designers most influential in this movement were two young architects, **Percier** and **Fontaine**, whom lack of occupation under the Republic had forced to the designing of furniture, stuffs, decorations, and utensils of various kinds, giving form to the curious passion of the time for masquerading as ancient Romans. Percier and Fontaine indeed may be said to have created that peculiar adaptation of Roman forms to modern decoration and furniture known as the style of the **Empire**. Under Napoleon as Emperor, to whose direct personal impulse nearly all the important works of architecture in Paris at the beginning of the nineteenth century are due, Percier and Fontaine found more important occupation. They were employed to connect the Louvre with the Tuileries. Only a portion of the connecting buildings was constructed at the time, and in the final completion of this project under Napoleon III. their plan was altered. They erected also in the great court between the two palaces the Arc du Carrousel, which is a close imitation of the triumphal arch of Septimius Severus in Rome. Perhaps their most remarkable work is the well-known arcades of the Rue de Rivoli. More remarkable than the Arc du Carrousel is the colossal Arc de l'Etoile (p. 222), a grandly simple and quite original design by **Chalgrin**, in which the simple and majestic forms of the arch and its abutments are allowed to have their effect undisturbed by applied, merely decorative columns. This, the largest triumphal arch ever built, and perhaps the most beautiful, was begun in 1806, but not completed until 1836, long after the fall of the Empire. In 1806 **Le Pere** and **Goudouin** erected the Colonne Vendome, hardly more than a copy of the Column of Trajan in Rome. In 1807 the vast portico of the Chamber of Deputies was begun by the architect **Poyet**. It was placed directly opposite the end of the Pont

de la Concorde, its twelve columns surmounted by a pediment, like a Roman temple, thus completing the majestic ensemble of the square and carrying its motive across the river. Between 1808 and 1826 the new Bourse, a building surrounded by a Corinthian peristyle, was built by **Brongniart**.

In 1808, by order of the emperor, on the site where a church of La Madeleine had been begun during the reign of Louis XV., the beginning was made from the designs of **Vignon** of the huge building now known as the Madeleine. It was intended by the emperor as a temple of glory to be inscribed "L'empereur Napoléon aux soldats de la grande armée." "It is not," he wrote, "a



ARC DE L'ÉTOILE IN PARIS.

church that I want, but a temple." Within, it was to contain, inscribed on tables of gold, the names of all the soldiers of the emperor's armies who had died in battle, with statues of the marshals and generals. The exterior of the building was practically complete at the downfall of the empire, and was allowed to remain; but the interior was modified in the endeavor to make it suitable for a church. **Vignon** continued as its architect until his death in 1828, and the building was finished substantially according to his designs in 1842. It still remains in form a colossal Roman temple, not a church. Its great pedimental portico is seen closing the vista, as from the Pont de la Concorde one looks across the square be-

tween the colonnades of the Garde Meuble and the Ministère de la Marine up the Rue Royale thus completing one of the most imposing architectural ensembles of the modern world. Within, it is roofed with three flat domes resting on piers marked by colossal columns between which run smaller Ionic colonnades which by contrast give great scale to its majestic interior. It is harmoniously decorated with colored marbles and gilding. These are only some of the more important and characteristic of the buildings of the first empire.

After its fall a reaction against the close imitation of the antique set in; but few buildings of marked importance were undertaken until about 1830, when another attempt was made to revive Greek forms, but with the endeavor to use them logically in the fulfillment of modern requirements. In the church of St. Vincent de Paul **Hittorff** (the author of the great work on the Sicilian Greek temples) applies the Greek forms with but little change, but in a later work, the great railroad station, the Gare du Nord, he uses them in a frank and by no means unsuccessful solution of an entirely modern problem. The Greek forms are still farther modified in the front of the Palais de Justice by **Duc**, the library of the School of Fine Arts by **Duban**, and the library of Ste. Geneviève by **Labrousse**, in which arches are used although the moldings are distinctly of Greek character. This endeavor to treat modern architecture in the Greek spirit and with Greek refinement in the moldings is known as the **Néo-Grec**. Under the second empire this movement continues and powerfully qualifies much of the work of that time (1852-1870). Napoleon III. revived the project of connecting the Louvre and the Tuileries, and carried it to successful completion under **Visconti** and **Lefuel**. The motives of the older portions of the Louvre, with their pavilions, Mansard roofs and orders in many stories, were revived, but treated with the modern spirit and not unaffected by the **Néo-Grec**. The most influential building of this period and one of the most splendid is the new Opera House, by **Garnier**. Its façade, in spite of some defects of detail, is one of the noblest and

perhaps the most effective of modern times; but in the interior, especially, in spite of grandeur and originality of conception and powerful composition, the effect is marred by detail in which the extravagant forms of the Rococo are recalled, but treated with the precision of the Néo-Grec. Garnier in this work set the fashion for that striving for the merely novel, which has characterized so much of recent French architecture in its reaction against the stiff formalism and mere archæological imitation of the previous periods.

During this time great attention was given to medieval architecture by a certain school headed by **Viollet-le-Duc**, but it occupied itself mainly with the restoration of medieval monuments. In the churches of this time a curious attempt was made to revive the forms of Romanesque architecture; but in the hands of men of classic training it produced most uninteresting and commonplace results, utterly lacking in the vitality and charm of the medieval originals it professed to improve upon. One of the most pretentious and elaborate of these buildings is the church of *Sacré-Cœur* at Montmartre. In some of the churches by **Vaudremer** a basilican motive was treated in the Byzantine manner with a carefully studied refinement, somewhat cold, but not without interest and beauty. During late years, in spite of some noble buildings such as **Nénot's** New Sorbonne, the mere striving for originality as an end in itself and the tendency to seek suggestion in the debased forms of the Rococo, has led to a marked decline in the excellence of French architecture, and has produced forms which have little but novelty to recommend them.

During the century just closing the German countries even more than France have



THE OPERA HOUSE IN PARIS.

seen the revival of many styles of former days and other lands; but have produced no new development. Meritorious as are the works of some German architects, the country as a whole has not shown that continuous movement and vitality which, in spite of revivals and in spite of debasement, has persisted in France.

After the cold classicism which imitated the French work of Louis XIV. and the vagaries of the Rococo (as in the Zwinger Palace in Dresden, or the church of St. Charles Borromeo, Vienna) there came as in France a revival of Greek forms. In Germany, however, this revival (which affected more or less all European countries) was more generally followed than in France, and produced more successful results than in any other country. One of the first instances of this was in the Brandenburg Gate in Berlin (1784), in which the Greek Doric order was used. But the greatest imitators of the Greek forms were Friedrich **Schinkel** (1771-1841), and Leo von **Klenze** (1784-1864). Schinkel's Old Museum in Berlin, with its portico of eighteen Ionic columns, his Theatre at Berlin (1821), and Von Klenze's Ruhmeshalle at Munich (a portico surrounding a colossal bronze statue of Bavaria), his Walhalla at Ratisbon (closely copied from the Parthenon), Gateway and Glyptothek (Sculpture Gallery) at

Munich, may be mentioned as examples. Schinkel employed also other styles, as in the Redern Palace in Berlin, where the precedents of the Florentine Renaissance are somewhat freely used. In Vienna Theodor **Hansen's** Parliament House may be mentioned, one of the splendid monumental group which surrounds the Franzenring and which includes also the City Hall, University and Theater. It may be well to name here also Hansen's Academy of Science at Athens, where German architects at this time carried out several buildings. Professor Hamlin well sums up the Greek re-

at variance with the Gothic spirit. One of the strongest architects Germany has produced was Gottfried **Semper**, well known as a writer on art as well as an architect. Semper used classic, generally Italian motives; but handled them with more freedom and feeling than has generally been shown by the German designers of modern times. Semper's theater at Dresden (1841), (destroyed by fire in 1870) his Oppenheim Palace in the same city, and the town hall at Winterthur (1865-1866) are among his most characteristic buildings.

During recent years German designers have been floundering amid futile imitations of all the styles. Some of the worst productions are the result of a recent craze for the Rococo, or of ill-advised attempts at eclectic design. Some of the best have been due to the revived use of the German Renaissance work of the sixteenth century, in which manner the German spirit still seems most easily to express itself.



THE OPERA HOUSE IN BERLIN. (1741).

vival in Germany when he says that it "presents the aspect of a sincere striving after beauty, on the part of a limited number of artists of great talent, misled by the idea that the forms of a dead civilization could be galvanized into new life in the service of modern needs." The Greek revival was followed by a revival of medieval Romanesque and Gothic forms. Some of the churches in Rhenish Romanesque style have not been without interest; but the Neo-Gothic buildings in Germany, and still more in Austria, have been dull and uninteresting. The mechanical character of both their conception and execution is absolutely

Renaissance style of the Roman period has often been effectively and intelligently employed as in **Von Neureuther's** Technical High School at Munich (1870), or the elements of the classic Roman revival, as in the building for the University of Strassburg by Dr. **Warth** (1872), the magnificent Technical High School at Charlottenburg, Berlin by **Lucae, Hitzig** and **Raschdorff** (1878-1884), or the university buildings in Vienna by **von Ferstel** (1874-1884). One of the largest undertakings has been the new Houses of Parliament at Berlin by **Paul Wallot**; but it is extravagant in detail and unpleasant in general mass.

In **Belgium** may be mentioned the huge and heavy pile of the Palace of Justice by **Polaert**; pompous and theatrical, it is most unsatisfactory as a work of art.

Everywhere it seems as if original impulse had for the time expended itself; and since vital architecture has always been developed by the concentrated energy of peoples, there seems little hope of new and really living development so long as the nations are without artistic ideals and drift away from the path of simple and straightforward expression into that of vacillating attempts to revive different styles.

MODERN ARCHITECTURE IN ENGLAND. (23)

As a reaction against the dry and uninteresting classicism, the so-called "Palladian" style of the latter part of the eighteenth century in England, came the Greek revival. The marvels of ancient Athens, made known in 1762 by the great publication of James Stuart and Nicholas Revett, were the more impressive in that they came with the freshness of novelty. As they were more and more studied, these forms seemed to offer a ready escape from the tiresome formalism of the day. Unfortunately, it was merely the outward form that the designers endeavored to copy, without any apprehension of the underlying principles, which were much less understood in England than in Germany. This imitation of Greek forms hardly shows itself, however, until the beginning of the nineteenth century. The Greco-Roman order of the temple at Tivoli was copied on an enlarged scale by Sir John **Soane** in the Bank of England (1788). James **Wyatt** (1743-1813) (notorious for the injury he did by his so-called "restorations" of many of the English cathedrals, during which he absolutely destroyed important medieval monuments, such as the Norman Chapter House at Durham) used a species of Greek in Bowdon Park, and a sham Gothic style in the manor of Fonthill Abbey, Wiltshire, and was ready indeed to try his hand at any style, Greek, Roman, or medieval. But neither the

medieval nor the Greek styles were sufficiently understood at this time to be intelligently used. Early in the century Greek Doric and Ionic columns came to be applied to the fronts of private houses, public buildings and churches, all of which were made to look as much like Greek temples as possible, quite without any regard to propriety of expression. This movement, side by side with others, continued until after the middle of the century. Its most important building is perhaps the British Museum, by Sir Robert **Smirke**, in which a Greek Ionic colonnade is applied to the front of a building totally un-Greek in character, to which it has very little relation. St. Pancras Church in London, by **Inwood**, and a number of churches by **Thompson**, of Glasgow, may also be named. About 1840 a tendency to copy the High Renaissance of Italy shows itself. This appears especially in the city clubs, to which it was supposed to be particularly appropriate and which were made to look as much like Italian palaces as possible. In the Carlton Club **Smirke** copied the motive of Sansovino's library of St. Mark at Venice. In the Reform Club (1840) Sir Charles **Barry** followed the Farnese Palace in Rome. In the Traveler's Club he copied Rafael's Pandolfini Palace at Florence. **Parnell & Smith**, in the Army and Navy Club, imitated the Palazzo Cornaro at Venice. Almost the only important building in England which followed the revival of the style of Imperial Rome was **Elmes'** St. Georges Hall in Liverpool, finished in 1854. This is perhaps the most successful building in classic style in England. The classic forms are used with more knowledge and spontaneity than in most English work.

During this same period, and partly even in the hands of the same architects, a revival of English medieval forms took place. This movement dates back even to the time of Sir Christopher Wren, who tried his hand at Gothic design in St. Dunstan's in the east, and in the west front of Westminster Abbey, examples which show how little he appreciated either the sentiment or the principles of the style. He was followed, as we have seen, by Wyatt in several theatrical imitations of castellated manors in which the



HOUSES OF PARLIAMENT, LONDON. SEEN FROM THE THAMES.

Gothic detail was misused in most ignorant fashion. The first to have any appreciation of what Gothic architecture really was was Augustus Welby **Pugin** (1812-1852), who apart from his work in numerous churches had a strong influence on the current of English architecture through his writings, "A Contrast between the Architecture of the Fourteenth and Nineteenth Centuries," and especially by his "True Principles of Christian Architecture" (1841). This Gothic revival was greatly strengthened by the Tractarian or High-Church movement (1833-1841). Already in 1839 the new Houses of Parliament had been begun by Sir Charles Barry in perpendicular Gothic style, this style having been fixed upon by the government. In this Barry was assisted by Pugin. This building, although monotonous in treatment, is picturesque and dignified, and the great Victoria Tower is certainly a noble creation. Pugin was followed by Sir Gilbert **Scott** (1811-1878), also mainly a church architect. Most of the English Gothic styles were successively followed with an intelligence and archæological correctness which often produced works attractive and dignified, but lacking in real vitality. Younger

contemporaries of Sir Gilbert Scott were George Edmund **Street** and William **Burgess**. These men endeavored to bring variety into the English medieval styles by borrowing from those of the continent. Street, who is the author of "Brick and Marble Architecture in Italy," varied his English medieval detail by suggestions from Northern Italian Gothic, while Burgess followed the precedents of thirteenth century France quite as much as those of England. Both these men had the merit of treating the revived style with more freedom. The most important work of these years is Street's Law Courts in London, an ill-planned and confused pile of buildings, lacking in composition in any large sense, but full of charming features and correct in its following of Gothic precedent. One of the ablest of the architects of these years was **Godwin**, who largely under the influence of the writings of Ruskin turned even more than Street to Italian precedents, which he used with great freedom and charm. Mr. Alfred **Waterhouse**, who is still active, belonged during these years to the same school. His most attractive work is the Assize Courts at Manchester. Larger

but hardly so successful is the Manchester Town Hall. Both of these buildings show some following of French, as well as of English precedents; but the detail is more mechanical and less interesting than that of the other prominent men of the school. Beside the more important architects who followed the Gothic revival were a host of lesser men, some of whom did excellent work. On the whole, it cannot be denied that the effect of this revival on English architecture in the low estate to which it had fallen has been salutary. On the other hand, much mediocre and much wretched work was done during these years by men of no talent and little training, who sometimes tried to follow in the steps of the Gothic revivalist, and who sometimes indulged in an ignorant eclecticism. Among the abler men of this time must be mentioned also Mr. Norman **Shaw**, who during his earlier years must be counted as a member of the Gothic school, and who is best known by a series of most picturesque country houses of late medieval style, many of them half-timbered, erected in different parts of England.

In more recent years Mr. Shaw's name has been associated with what is known as the **Queen Anne** revival. There never was a style which could properly be called the Queen Anne style. During the reign of that Queen Sir Christopher Wren was at the height of his power; he was finishing St. Paul's cathedral, and was engaged upon the works at Greenwich Hospital, Hampton Court and other important undertakings. In the country places at that time many buildings were built of brick with stone or wood trimmings, some by Wren himself, some by lesser men. Some of these buildings retained the high gables, steep roofs and lofty chimneys of an earlier period, together with the classic detail of the time. This was often executed in brick, the moldings of which were cut by hand after the brick was laid, and even brick carving was used. Such work as this was built in England even before Queen Anne's time, and continued after her death; but it was this particular phase of the architecture of the later Renaissance in England which the Queen Anne revivalists seized upon in their

desire for a new sensation. This so-called Queen Anne style the revivalist used occasionally with much spirit. It was a reaction against the too exclusively archæological trend of the Gothic men. But it did not produce any works of importance: it was obviously a style suited only to domestic work or to small country buildings, and in the hands of the so-called eclectics it is responsible for some atrociously ugly buildings. Mr. Waterhouse of late years has in some instances used a species of Romanesque style, as in the much-criticised Natural History Museum at South Kensington, London.

During the last decades, side by side with examples of the various styles of work already named, two distinct tendencies are to be noted. On the one hand, men like the late J. D. **Sedding**, and **Bodley**, and **Garner**, in church architecture, and Ernest **George** and **Peto** in domestic work, use the English Gothic precedents with a freedom, originality and power which has already accomplished splendid results; and on the other hand, there is a revival of the late English Renaissance work of Sir Christopher Wren and his immediate successors which is also being employed—not in any archæological spirit, but with vigor and freedom—by such men as **Belcher**, and **Macartney**, **Blomfield** and others. Recently a number of very important public buildings have been undertaken in this style in London and elsewhere. These buildings at any rate have the merit of spontaneity and vitality, even in their less successful results, and they are distinctively English. The best buildings in this style, however, are after all not the important public buildings, but the dwelling houses in city and country. For the English have never had the monumental sense of the French and Italians, while on the other hand no people has ever been so successful in the building of homes, buildings which seem to be the very expression of all that is best in the intimate English family life. While much of the work now being done in England is still vulgar, commonplace and ignorant, the average of English architecture has greatly improved since the middle

of the century, and perhaps nowhere in the world has such good work been done during the last decade as in the best of the domestic and church work of England. It is worthy of note that in England as in Germany the architects have been most successful when they employed a style of indigenous growth as a point of departure.

ARCHITECTURE IN THE UNITED STATES.⁽²⁴⁾

When the English colonists early in the seventeenth century began to settle along the Atlantic seaboard from New England to Virginia, they were at first too much occupied by the hard necessities of life to erect anything that could be called architecture. Nevertheless, the simple wooden cottages they built, and of which there are a few remains, especially in New England, are of interest, particularly as showing the traditions of English medieval craftsmanship which the colonists brought over with them. The oldest portion of the Fairbanks house at Dedham, near Boston, which was added to twice during the eighteenth century, is probably the oldest and one of the most interesting of these cottages (1636). Such houses consisted usually of a single room below, with a huge fireplace and chimney at one end, and a staircase beside the chimney leading into the garret in the steep roof, which was all there was by way of second story. In the larger houses (such as the Fairbanks house) the door was in the center, leading into a small entry with a room on either hand. In this case the chimney was in the center, with a large fireplace (often twelve feet wide) in each of the lower rooms. In some of the houses, especially in the towns, the second story overhung, and in the Sueton Grant house at Newport (1670) there are turned drops underneath the posts of the second story, ornamenting the overhang. A house with a simpler overhanging story stood in Salem Street, Boston, until a few years ago.

These houses had casement windows with diamond leaded glass like the cottages of England. Some of the sash of such win-

dows, with the original leading, are still preserved in the Fairbanks house at Dedham, although the windows were provided in the eighteenth century with sash of the later fashion. In all these buildings the methods of framing are those of the medieval craftsman. Many of these houses had the spaces between the timbers of the frame filled in with brick, although the whole wall was covered with clapboards. Precisely such houses may be found in certain parts of England, especially in Kent and Surrey. A few houses were built of brick at this time; but they were of very simple character, almost without architectural detail. Such is the so-called Craddock house at Medford, Mass. (probably about 1650), which has the gambrel roof (or gabled roof of double slope), and the Wade house in the same place (before 1689), which has the ordinary triangular gable end. The meeting-houses of this time were as simple as the dwellings. Before the close of the century, however, some degree of elaboration was introduced, especially in the interior, the details being precisely like those of the contemporary Renaissance work of England. The "Old Ship" church at Hingham, Mass., of 1681, still stands substantially as built. It is nearly square, with a highpitched hip roof surmounted by a lantern, or species of light wooden spire.

Toward the end of the century, building with brick became more common in the large towns. Boston passed an ordinance against wooden houses in the town as early as 1679. This was allowed to remain practically a dead letter until 1692 when it was re-enacted. One brick house of this time still remains standing in Washington Street. During the eighteenth century, and especially after about 1725, a little more of architectural character was introduced into the houses. In New England these were still largely of wood; but in Pennsylvania, Maryland and Virginia even country houses were often built of brick. The great mansions of Virginia often have a good deal of dignity, and recall on a more modest scale the contemporary manor-houses of the mother country. The architectural detail (window and door enframements, cornices, etc.) were always of wood even when the walls were of brick. But this was not infrequently the case even

with the country houses of England in the eighteenth century. The colony was kept constantly in touch with the mother country in these matters by the constant immigration of brick masons and carpenters who brought with them the new traditions established under the influence of Sir Christopher Wren. The architectural detail of the southern houses is generally richer and more elaborate than in New England, but the work of the north is usually more delicate in detail.

There is many a porch and window in the country towns of England built at this time which the American familiar with our colonial work would, if he should see a photograph of it, easily mistake for work in Newport, Portsmouth or Newburyport. The style in England, as seen in its simpler and more modest examples, and the style in the colonies at this time were practically identical, although the American work was somewhat modified by the constant use of wood. The carpenters here, as in England, modified the classic proportions to suit them to the lighter and more easily worked materials, and added many a naïve and charming bit of detail not to be found in the books. Mantelpieces and interior woodwork were not infrequently made in England and imported, even as late as in the Tayloe house in Washington, where they are signed and dated: "John Goode, London, 1803." As a rule the plan of the colonial houses in New England varied but little. There was still the central entrance with a modest staircase—hall and rooms on either side; but now there were often four rooms on a floor instead of two, and there was an L behind containing the kitchen. In the South the kitchen was generally in a separate building, connected to the main house by a gallery, and on the opposite side there were other rooms with a similar gallery, making a symmetrical composition. The buildings for the servants'

quarters were placed separately, the whole often forming a group of modest dignity and picturesqueness, as at Mount Vernon, or at Westover (1737), Virginia. The churches were generally plain rectangular structures, often very pleasantly treated interiorly with columns and paneled pews and pulpits. The exteriors generally were of little architectural interest, except for the spires, which were designed in the manner of Wren's spires, but with more slenderness of proportion and delicacy of detail, as the spires were carried out in wood even when the body of the church was of brick or stone, which frequently happened. One of the



HOME OF WASHINGTON, MT. VERNON, VIRGINIA.

most attractive churches is Christ Church, Philadelphia (1727-1735). The few public buildings of the time partook of the same general character. By far the most interesting of this class is Independence Hall, Philadelphia. All these buildings were the work of simple craftsmen, not of architects in the modern sense, although, as in the case of the Philadelphia church just mentioned, the general design was occasionally the work of an amateur.

This simple but dignified style continued without much change until the opening of the nineteenth century, and in country places lingered until about 1830. But the tend-



INDEPENDENCE HALL, PHILADELPHIA, AS IT LOOKS TO-DAY.

ency of taste at the time, here as in England, was toward vulgarity. The craftsmen lost their ancient cunning, and with few exceptions the now independent nation lacked the advantage of educated architects whose trained knowledge might take the place of the traditional craftsman's skill, which had been lost. A few exceptions, however, there were. In Boston there was Thomas **Bulfinch**, the most noteworthy example of whose many public and private buildings is the State House at Boston (1795). Thomas **Jefferson**, after the manner of the educated dilettanti in England, designed among other things the University of Virginia at Charlottesville (1817). The Frenchman **Mangin** designed the city hall of New York (1803-1812). The original capitol at Washington, of which portions are incorporated in the present building, was the work of **Thornton, Hallet, Bulfinch and Latrobe** (1793-1830). About 1830 to 1840 there began to appear the reflex of the Greek and Gothic revivals of England. The two movements ran side by side, but the Greek revival somewhat preceded and utterly destroyed what remnant there was of the colonial traditions. The carpenters now furnished themselves with Greek pattern books. They lost utterly their traditional knowledge, and reproduced in the interiors and exteriors of their wooden houses the

utterly inappropriate Greek detail. Clumsy porticos of hollow wooden columns having the heavy stone proportions of the Greek orders stood out in 'front of dwelling, church and town hall alike. If the style was absurd in England, it was doubly so here where the material was wood. At this time, however, some dignified buildings in the Greek manner were built of granite, as the Treasury Building in Washington, and the Custom House in Boston, both by Ammi B. **Young**; the Custom Houses of New York, and later Girard College,

Philadelphia by Mr. Thos. U. **Walter**. These buildings were correct in detail, and dignified in appearance, and though not entirely suited to their purposes, they were not absurd like their wooden imitations. The Gothic revival at this time fared even worse. Its forms were so little understood, that it was not less ugly when clumsily and ignorantly imitated in granite, than when in wood its box buttresses hung to the sides of the thin framed walls.

Matters went from bad to worse until during the period just before and just after the war the general level of public taste and the level of architectural attainment fell lower than at any previous period in any country. Hardly any buildings in good taste were at this time erected. Machine-made moldings and ornament, jigsaw patterns and the so-called French roof came in at this time, while shams of all kinds were rampant. Imitation marble, imitation stone, imitation woods—graining, etc.—were everywhere seen with very little of genuine work. A few buildings of respectable design were, however, built at this time, notably in New York and Boston. These buildings followed the movement of architecture in England. English architects came to America, and American architects went to the mother country for training. Trinity Church in New York (1843), the Central Church in

Boston, both by Mr. R. M. **Upjohn**, are among the best examples of the Gothic revival in this country. Grace Church (1840) and St. Patrick's Cathedral in New York, both by **Renwick**, are less successful, but still far better than most of the buildings of their time. The State Capitol at Hartford, Conn. (1875-1878) another of Mr. Upjohn's buildings, is an attempt to apply Gothic forms to civic building with a dome. In one or two instances the Renaissance work of Wren and his successors was revived with some success. The Capitol at Washington, which had previously been enlarged by the addition of extensive wings with colonnaded porticos, was between 1858 and 1873 completed as to its main mass by the addition of the present dome, another work of Mr. Walter which imitates the dome of St. Paul's in London. Unfortunately, this dome, fine as it is in general design, is only a cast-iron shell imitating the massive forms of stone. The graceful spire of the Arlington Street Church in Boston (1862) is an almost exact copy of that of St. Martin's-in-the-Fields in London. It was the work of Mr. Alfred **Greenough**, and is one of the most successful buildings of these years. But the great awakening in American architecture—for, although achievement still leaves much to be desired, and although the bad taste of the previous epoch still lingers with us, the change has been so great that it may really be called a great awakening—this came especially with the Philadelphia Exposition of 1876, which opened the eyes of the average American to the artistic achievements of European countries.

At the same time the work of Mr. R. M. **Hunt** (1827-1895) and that of Mr. H. H. **Richardson** (1838-1886), both trained at the School of Fine Arts in Paris, gave a new

impulse to American architecture. Their work and that of their pupils has had a determining influence on the subsequent course of American architecture. Mr. Hunt followed largely the precedents of the School of Fine Arts in Paris; Mr. Richardson revived, with a freedom of treatment distinctly personal, the Romanesque work of South-



THE ADMINISTRATION BUILDING OF THE WORLD'S COLUMBIAN EXPOSITION.

R. M. Hunt, Architect.

ern France and Northern Spain. Mr. Hunt's more important buildings are the Lenox Library (an attempt to use the French Néo-Grec style), the Tribune Building, and the Wm. C. Vanderbilt house in New York, the great country mansion of Biltmore, near Asheville, N. C., in the style of Francis I., and largely imitated from portions of the Château de Blois, several palatial residences at Newport, R. I., and the Administration Building of the World's Fair of 1893 in Chicago. Mr. Richardson's most noteworthy works—all of them in his characteristic and vigorous adaptation of the French Romanesque style—are the "Brattle Square" Church on Commonwealth Avenue, Boston (1870), with its striking campanile whose frieze of colossal

figures is by the French sculptor Bartholdi; the court house at Springfield, Mass. (begun in 1871); Trinity Church in Boston (completed 1875); the public libraries at North Easton, Woburn, and Quincy, Mass.; the

of; we have a revival of our own colonial work tinged by the contemporary revival of Georgian work in England. We have a revival of the High Renaissance of Italy, often handled with great skill and freedom to

produce most monumental effects, as in the Public Library at Boston, and the new buildings of Columbia University, New York, by Messrs. McKim, Mead, and White, we have the attempt to import the latest architectural fashion from Paris, so that many buildings, especially in New York, recall the boulevards of the French capital, and there is the unique development of the high building, due to the invention of skeleton steel construction and the elevator, of which the most striking examples are to be seen in Chicago and New York. All these movements—and others—are going on at this moment. One cannot, therefore, speak of consistent development, and yet,

on the whole, American architecture has shown such marvelous improvement and so much of promise during the last decade, that attentive interest in the present and hopefulness with regard to the future seem most natural.



TRINITY CHURCH IN BOSTON.

H. H. Richardson, Architect.

town hall at North Easton, Mass, and Sever Hall, for Harvard University, all between 1877 and 1880; in 1883 the Law School of Harvard University and the library for the University of Vermont at Burlington; 1884-86 the court house and jail at Pittsburg, Pa.; the Marshall Field Building (wholesale) in Chicago; and residences chiefly in Boston, Chicago, and Washington, D. C., besides portions of that curious but impressive conglomerate of several styles and numerous architects, the State Capitol at Albany, N. Y.

It is impossible to judge clearly of the relative value of work in the midst of which we live. Still more impossible to give in brief compass an adequate account of present tendencies. We have now going on domestic and ecclesiastical work similar in feeling to the recent Neo-Gothic of England already spoken



THE MARSHALL FIELD BUILDING, CHICAGO.

H. H. Richardson, Architect.



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The Victory of Samothrace

The Fine Arts

A University Course
in

Sculpture
Painting
Architecture
and
Decoration

IN THEIR HISTORY
DEVELOPMENT *and* PRINCIPLES

EDITOR • IN • CHIEF

EDMUND BUCKLEY, A.M., Ph. D., University of Chicago

CONSULTING EDITORS

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Fully Illustrated

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DYING GREEK FROM THE TEMPLE OF ÆGINA, NOW AT MUNICH.

Sculpture: Greek and Roman.

BY

EDMUND VON MACH, A.M., Ph.D.

INSTRUCTOR IN THE HISTORY OF GREEK ART IN HARVARD UNIVERSITY, AND IN THE HISTORY OF SCULPTURE
IN WELLESLEY COLLEGE.

PREFACE.

More people turn to the study of Greek art now than probably at any other time in the history of the world; and those who know Greek art love it with a sincerity and enthusiasm which cannot be equaled. Tyros will often ask how it is that, after the ruin of centuries, a piece of genuine Greek workmanship still exercises a vital charm far beyond its mere archæological interest; and are astonished to learn that the study of Greek art, far from being concerned with the dead past, has to do with the most vital ambitions and aspirations of the human heart, which the Greeks were the first to understand and to express in their sculpture.

Mr. Edward Robinson, probably our

greatest and certainly the most sympathetic American authority on the subject, last year closed his course of lectures in Harvard University with these words: "Two things ought to live with us from the study of the history of Greek art; one is the reality of idealism, the other the lesson of sincerity." No statement could be truer than this; and in writing these short lectures on Greek art the author has never once lost sight of these fundamental truths. Many things of great importance have necessarily been omitted, others have been barely mentioned. The selection of illustrations has been very difficult, because the limits of the lessons did not admit of many. But throughout, the author has been guided by his love for the subject and his desire to make the reader realize in Greek art, perhaps more fully than

ever before, the reality of idealism, the necessity of sincerity, and the supremacy of the beautiful. If the beautiful is properly understood, it includes the good, and is the surest guide through life. It is leading us on a pathway ever sunnier as we proceed. It ennobles us and fits our souls for the life to come, which, as all people in spite of many varying views agree, will be a life of beauty if life at all.

THE MYCENÆAN AGE. (1)

THE We do not know the beginning of Greek civilization, nor its date of origin. Generally speaking, anything before 650 B. C. is said to belong to Greek prehistoric times. This is due to the fact that we hardly possess any authenticated written records before this date, and that about this time a new impetus seems to have been given to Greek civilization, which then quickly developed and within a few centuries reached heights far beyond those of any other civilization, and to some extent not equaled even by our own.

Greek civilization as we now understand it is not a sudden or independent growth, but is builded upon an earlier and very flourishing period of royal and artistic splendor which had come to an end by the Dorian invasion at about 1000 B. C., after it had lasted some five or six centuries. That was the Mycænæan Age. It was followed by an "Age of Darkness," until, at about 650 B. C., the first rays of that Greek civilization shone forth by which all medieval and all our modern attainments have been guided. The archæologist may successfully endeavor to lift the veil from a past even more remote than the early period referred to, but we must be satisfied to begin our study with the so-called Mycænæan Age. It will teach us that a germ of high artistic feeling was innate in the Greek people, and it will help us to understand, at least in part, the surprisingly rapid development of art in Greece after the conditions in the fifth and fourth centuries before Christ had become favorable to its growth.

The Mycænæan Age is the period of

which Homer sings, the age of the proud king Agamemnon, and the fated fall of Troy. Who was Homer, and when did he live? This question has moved the world ever since Wolf at the end of the last century had startled it by "proving" that the famous bard was merely a mythical personage. One by one the most prominent scholars felt the necessity of siding with Wolf, whose proofs seemed to be conclusive, until towards the end of our century there was but one great man who boldly dared to say what our hearts still feel when we read the adventures of Odysseus and the wrath of Achilles: "I believe in Homer, he was a man, he actually has lived, and what he sings is substantially true." This one great man was William Gladstone, the famous premier of England, equally as great a man of thought as of deeds and words. And then, to confirm this view, there came Schliemann, who in the face of a scornful world of letters carried out the dreams of his youth and dug up the now famous golden treasures of Mycænæ and Tiryns. He discovered those magnificent graves of which the most beautiful may have been built for Agamemnon himself, and laid bare the ruins of the royal palaces surrounded by walls which have been builded for eternity.

These walls were a wonder of accomplishment, not less to the historic Greeks than to us. Solid boulders, weighing at times as much as from fifty thousand to two hundred thousand pounds each, have been piled together without any regularity and by means entirely unknown to us now. The later Greeks, who made up their own early history from the deductions which they drew from actual remains, believed that the original inhabitants of the country had been a race of giants, that they had been conquered by their own Greek ancestors, and then as slaves had been compelled to erect these tremendous walls. The name of these mythical giants in the Peloponnesos was Cyclopes. In Athens, where similar remains are extant, they were called Pelasgians, and elsewhere again Telchines. In modern phraseology any prehistoric wall in Greece which is built of solid boulders in irregular layers is called a Cyclopean wall,

while others of perhaps the same antiquity, which, however, show a certain attempt at joining the boulders in layers, though the blocks are neither squared nor hewn, are called polygonal, *i. e.*, many cornered. Another kind, finally, where the same solid blocks are used but squared and joined in regular and fairly horizontal layers, are known as rectangular walls or "ashlar" masonry. The style of such imperishable masonry, together with the remains of likewise indestructible pottery, are the surest guides in our attempts at dating early remains which have been or may be excavated. The discussion of the majority of these early remains does not belong to the subject in hand because works of art in them are few.

Sculpture in stone was not one of the accomplishments of these people, and with one exception none need be mentioned here. The most famous is the citadel gate of Mycenæ, where the lintel is surmounted by a triangular design in heraldic fashion. (See the cut, p. 156.) Two lionesses face one another and rest their forepaws on a large and architecturally unique base of a column between them, which, unlike the later Greek columns, tapers downwards. The heads of the beasts were made of separate blocks; they are lost now, but the holes in the necks where they were fastened by dowels are still to be seen. The conception of the group is spirited, and even the casual observer is struck with a certain reality and accuracy of modeling which at first seems little compatible with an early date. It has therefore been suggested that this work can hardly be called Greek, but must have been executed by foreign, *e. g.*, Phœnician, workmen. It is true that this gate of the lionesses cannot be exactly equaled anywhere else in Greece (although similar designs appear on Greek engraved gems), and that the column has a distinctly foreign shape. On the other hand, we find in this "coat of arms," if I may call it such, which the king of Mycenæ had placed over his gate, so much of the ideal realism prominent in later Greek art and altogether lacking in the east that we may well credit a Greek sculptor with the execution of the work.

The whole question of eastern, *i. e.*, chiefly Phœnician, influence upon the early Greeks is still under dispute. Recent excavations in Crete by the British School of Archæology may help us to solve it. According to the preliminary reports, Mr. Evans believes he has excavated there the remains of an early "Mycenæan" palace, and he has found in it some written court tablets in the style of the well-known Assyrian tablets; and, what is of especial interest to us, large fragments of a fresco painting. A similar one had already been discovered by Dr. Schliemann in Tiryns. The fragility of the material, of course, renders the preservation of wall paintings very difficult, but enough is already known to lead us to the acceptance of the view that paintings in the Mycenæan age were far less rare than sculpture. The relation of the one art to the other is as yet rather obscure, but we need not hesitate to side with those scholars who look upon painting as the leading art.

In fact the relation between the two arts is so intimate that, as soon as research on painting has been carried a little further, their separate treatment will become an anomaly.

But the chief artistic accomplishment of the Mycenæan age as far as we now know was neither sculpture nor painting, but the goldsmith's art. Diadems and brooches have been found, pins, cups, disks and various ornaments of such delicate and superior workmanship that no modern jewelry can be compared with them. We stand aghast before them, and when we attempt to analyze the harmonious feelings of satisfaction which they give us, we cannot tell whether it is the graceful shape of these objects or the masterful moderation and charm of their design which excites our greater admiration. With all the splendor of the gold there is the repose of the truly beautiful. We are not excited with the nervous hilarity of outward show, nor with the desire to own an object of similar monetary value, but we feel that ennobling quietude which always is ours when we may gaze upon beauty unstained by sordid passion.

ARCHAIC GREEK SCULPTURE. (2)

When the mist of prehistoric uncertainty clears away, we discern the Greeks of later times, the Greeks who fought the Persians and built the Parthenon, firmly settled. They were divided into several tribes, two of which (with a possible subdivision) are of importance for our study. The Dorians in their mountain seats were stalwart, slow, honest, and conservative. They were lovers of the grandeur of nature. The Ionians lived on the sea-coast. They were gifted and versatile, like the lovely surface of their beautiful Ægean. They were traders and fond of money, accumulating much wealth and spending it lavishly in the service of their Gods. They were also given to luxury, and fond of gratifying the desires of the flesh.

The most brilliant people of this tribe were the Athenians. Their city was built where the towering mountains gently stoop to the sea, and the sea in numberless gulfs is hugging the land and bathing it with a wealth of kisses. To-day, if we stand on the Acropolis, the citadel height of Athens, and turn our faces to the south and west, our hearts throb as our eyes skim the intensely blue waters. The mists rolling up from the heights of Salamis and Ægina carry our thoughts on the light wing of happy imagination wherever the moment willeth; and then we turn to the north and to Mt. Hymettus, which shuts off our view in the east. The steadiness of those eternal hills and the distant view of Mt. Parnassos, where Apollo used to lead the chorus of the Muses, and the realization that not far beyond lies Mt. Olympus, where the happy gods lead immortal lives, all tend to steady our desires, to make us love the abiding, and to hate all change.

No wonder that the Athenians, living in such a country, were called as no other people to combine the best ideas and accomplishments of both the Dorian and the Ionian Greeks. Their tutelary goddess was Athena, the maiden, the warrior, who had sprung full armed from the brow of the god, her father, Zeus. She was the goddess of

art, and of purity of intellect; the goddess of the air, of that crisp clearness of perception which the Greeks themselves believed they owed to the unequaled bright atmosphere of their country. It is, however, of significance that the Athenians were not the first to smooth the way for art. The Ionians, on the coast of Asia Minor and on the islands, yes, even the slow Dorians in the Peloponnesos and thereabouts, seem to have been their leaders. There are, however, so many factors which are of importance in the rise and development of art that, in order fully to understand the question, the reader must familiarize himself with the early history of Greece.

The most successful patrons of the growing arts were the so-called Tyrants. Let us, therefore, at once dissociate from a "tyrant" the modern idea of a bloodthirsty and gloomy monarch. A tyrant was a man who, with the help of one faction of the state, had succeeded in gathering into his own hands all the reins of government. He often was a liberal man of high moral character, untiringly working for the good of his people, whom he endeavored to improve, and whose city he often embellished to a degree that without him would have been impossible.

The Greeks were naturally religious, and the tyrants, like kings and princes in the old world to-day, played upon these instincts. It was, of course, impossible for them to lay claim upon any "divine right" by means of which, like our modern kings, they might pretend to hold sway over their fellow citizens; but they could and did assert that they were the special friends of the gods whom all the people worshiped and feared. Temples were built to the gods, their statues erected, and public parks and gardens were reserved under the title of sacred groves and precincts. The city, in short, was left at the tyrant's death or expulsion far more beautiful than he had found it. Yet not only more beautiful, but also vastly stronger. The tyrant had to be on his guard always. He built citadels and city walls, trained an army, and was ever ready to deal a blow to his foes. Some of the most famous tyrants of antiquity were Periander of Corinth,

Polykrates of Samos, and above all others Peisistratos of Athens, who ruled his city from 560 to 527 B. C. It was under his rule that Athens gathered the strength which enabled her a quarter of a century later to withstand the attacks of the numberless Persian army and navy, and to be the leader of all Greece, as well on the field of battle as in literary and artistic pursuits.

It is most interesting to pass in review the numerous pieces of archaic sculpture which recent excavations have unearthed, and to watch in them the gradual development which finds its prime in the Athenian studios of the fifth and fourth centuries before Christ. Even in the crudest beginning we notice the touch of sincerity, the love for the beautiful, which yet the untrained sculptor's hand refuses to catch in stone, though the master's mind has already discerned it. A dainty gracefulness in composition, and soft and flowing lines of drapery shrouding the luxurious bodies of a pleasure-loving people appealed to the Ionians, while the Dorians were attracted by the purity and simple grace of the nude. To them there was nothing more beautiful than a muscular youth trained in the hardships of a mountain life or in athletic sports. These seem to have been the characteristics of the two races, but as art advanced the one learned of the other, and when toward the end of the sixth century before Christ Athens appears on the field as a leader, she has already learned how to blend the two chief accomplishments of the rival schools.

But before turning to the works which are preserved for us from Athens, we must select one or two pieces of the earlier schools.

One of the choicest treasures of the National Museum in the Louvre in Paris is a relief representing on one side Apollo with the Nymphs, and on the other Hermes with the Graces. And yet a majority of visitors pass it by without even a casual glance. They do not know that here we can see the budding twig of art which was to bear Athenian sculpture as its finest fruit. These reliefs once faced the entrance to a sacred cave. Apollo, lyre in hand, stands near the

door. His pose is easy, natural, and simple, as only a pure art in its childhood can create. He stops and turns, for a maiden is approaching behind him to crown him with a laurel wreath. Every line of her body tells of her eagerness, but reveals at the same time also the dignity of her character. She is a lady, self-possessed, but humanly warm, who, in the happiest moment of her life, when she may crown the god, does not allow excited haste to disturb the contours of her graceful form. On the other slab, of which we present an illustration, we see Hermes advancing. In cordial greeting he extends



HERMES AND A GRACE. PARIS.

his arm. Frankness and worthy self-respect are shown in every line of his body; and so well has the artist succeeded that we should almost forget his early date, if we were not reminded of it by the restrictions under which he was obliged to carve the legs of the god. The whole pose of the figure, half in front and half in profile, is a difficult one, and the more we study it, the more we realize that for these early times its execution is next to marvelous. No stronger contrast could be found than is shown between the Hermes and the Grace following him. Kind-hearted Hermes is generous, ready to embrace the world, ready to come to whoso-



THE SO-CALLED APOLLO OF TENEA. MUNICH.

ever will receive him; his companion is modest and retiring, the true goddess of that unspeakable grace whose charm is like a soothing balm for troubled souls, coveted by all, but won by none but virtuous hearts in patient service of the beautiful.

Unfortunately the surface of the relief is badly marred, a fact which, together with the archaic scarcity of free modes of expression, renders it difficult for the tyro to appreciate the excellence of this work. The student, however, who approaches this or any other archaic piece of sculpture with love and eagerness will soon join the ranks of those who find recreation and joy in the contemplation of archaic Greek art.

ARCHAIC GREEK SCULPTURE —Continued. (3)

The next figure which we shall discuss is one of a large number of similar statues, a so-called "Apollo." It is the statue of a nude youth standing erect and with his left foot advanced. The greatest number of such statues used to be found in sanctuaries of Apollo; they were therefore believed to be images of this god. Later, however, similar figures were discovered in places where they obviously had served as grave monuments. Now the view has found almost universal acceptance that the early sculptors have used the same type to represent both Apollo and any other youthful and athletic body.

The particular "Apollo" under discussion was found in 1846 at Tenea, near Corinth. It is one of the best preserved, and the student who views it in the Glyptothek in Munich will be pleased to know that there are practically no restorations. The fig-leaf, of course, is a modern addition. There is in this world nothing more divine than the human body, made in the image of God, and nothing purer than its representation in early Greek art. It cannot be denied that later on the loveliness of the female form was over-accentuated, but in the early times of which we are now speaking, and especially in the representation of the nude athlete, the purity of thought is unquestioned. To hide one part of such a godlike body behind a leaf (which also spoils the rhythm of the lines) is barbarous; it is, as a great man has said with more force than charitableness, "the nasty invention of a nasty mind."

The "Apollo" of Tenea belongs to about 525 B. C., and although it shows many distinctly archaic traits it exhibits some advances over its earlier brethren. We cannot study the figure and look into its smiling yet seemingly ridiculous face without appreciation for the loving hand of the sculptor whose longing to represent truly what he saw was far beyond his skill. The anatomy of the body is well understood, tender care is bestowed upon the complicated knee joints, and the elbows with their beautiful

dimples remind us of the pleasure we felt the last time we saw them in nature. Even the unnatural smile of the broad mouth is catching, and makes us feel in sympathy with the spirit which the unknown Greek sculptor (alas, what was his name?) breathed into this stone. The more we look at it the more entirely we cross back over the gulf of time; we become members of that early civilization and we admire the statue as the best product of its period. Then, one of the greatest difficulties with which the early artist had to contend was the heaviness of the material in which he worked, combined with the slimness of some of the parts of the human body which he represented. How was it possible that the narrow neck in stone

excavations on the Acropolis of Athens. But before we turn to them we should briefly look at some of the many pediment figures, which probably are earlier, and which also have been found on the Acropolis. They do not, however, all belong to the same period. Some seem to go back to very early times, while others cannot have been executed much before the turn of the century (500 B. C.). The particular group which we shall now examine is one of the best. It represents Typhon, a giant with three bodies, whose extremities end in twining coils of snakes. The junction of the three human bodies is done with little verisimilitude. It is decidedly poor, and lacks the charm of naïve workmanship which



TYPHON. ATHENS.

could support the weighty head as perfectly as the vertebræ and muscles do in nature? The artist took his refuge in artificial means, strengthening the comparative thinness of the neck by the peculiar hair dress, and supporting the arms by attaching them to the sides. Our sculptor was bold, and dared what before him none had done, he cut the arms entirely loose from the sides, leaving only a thin shaft between the hands and the body. In order fully to appreciate this innovation, we must cast a comparing glance upon say the "Apollo" of Thera, or that of Orchomenos, pictures of which may be found in complete histories.

The best counterparts to these nude standing male figures are the draped female figures which have been found during recent

belongs to the infancy of art; but on the other hand a certain vivacity of conception makes us feel in sympathy with the composition. The three heads are bearded and all of about the same age, but in every other respect they differ each from the other. The artist has taken the greatest care, it seems, to enhance the difference by making them look in different directions. The eyes are wide open, the mouths show heavy breathing, and everything is done to make the Typhon appear awe-inspiring. The irony of fate, however, has played upon the inexperience of the sculptor, and to look at the Typhon makes us rather smile than run away from him in fear, and this in spite of the most remarkable use of coloring. This pediment group is one of the few pieces of

ancient sculpture which have preserved to our day large traces of paint. The hair and beards are blue, the eyes green, the bodies brown.

This brings us face to face with the mooted question, Was ancient sculpture colored? To the modern mind, with its love for glaring whiteness and the sentimental dislike against staining the surface of the expensive Carrara marble, painted sculpture often seems to be a sign of barbarism. We must,



ARCHAIC FEMALE OF THE IONIAN TYPE.

however, remember that the Greeks began to use marble for sculpture chiefly because they had an unlimited supply of it, and, that in Greece the sun shines far more glaringly than it does with us. The subject cannot be fully discussed here, and the statement may therefore suffice that the best authorities of the day believe that Greek sculpture without exception was colored—to what extent the present state of our knowledge will not allow us to decide. Works in poor material like the Typhon, which was of

soft limestone from the Peiraeos, near Athens, would be entirely covered with paint, while in other works which were wrought in marble the artist probably suited his own taste. We are even told that Praxiteles, one of the greatest Greek sculptors, deemed those of his works best which had been painted by the famous artist Nikias. Some modern sculptors have also been very successful recently in giving a judicious application of color to their works. The Museum of Fine Arts in Boston, for instance, owns such a beautiful female head, the Linda, by Mr. Herbert Adams. In view of this superb beauty the charge of barbarism falls; and scholars are now endeavoring, by means of actual remains and literary evidence, to solve the question—not was Greek sculpture colored, but to what extent and in what way was the color applied?

Some of the most interesting facts touching this question are gathered from the draped female figures from the Acropolis already mentioned, of which we now shall select three for discussion. The subject of these figures is unknown. They are hardly statues of Athena, and the view that they may represent priestesses of the goddess has gained ground. Similar as they are, they are not all alike; some are very ancient, and show the meagerness and lack of variety in the forms over which early sculptors had command. Others reveal an almost complete mastery of technical difficulties together with an obviously voluntary adherence to archaic forms, while still others are the most eloquent witnesses for the fact that Ionian and Dorian art had begun to blend in Athens.

One of the most characteristic figures of this group is depicted in our illustration. Here the Ionic love for prettiness is carried to excess. Harsh angles are everywhere avoided, and no vigorous curves occur. The result is an insipid face with a fairly meaningless expression, largely due to the weak and parallel curves of the lips, and the eyes, which are daintily slanting inwards. In Greek art we are accustomed to see something straightforward, and its absence here is sorely felt. But with this one exception our figure, battered as it is, with legs and



ARCHAIC FEMALE OF THE DORIC TYPE.

arms broken off, is nobly conceived. We can well imagine how the country folk and citizens of Athens watched this priestess as in measured step she advanced to the sanctuary of her goddess. Our lady is graceful, and has an air of distinction, while the execution of her statue, conventional if you will, has all the charm which only the genius of the master in art can give to stone.

Her sister, to whose picture we will now give a hasty glance, is very different. In her statue all the elaborate daintiness of the Ionian taste has vanished before the straightforwardness of Doric purity. Finally, our third illustration shows a successful mixture of the two opposed types. A careful comparison of these three statues, with the purpose to read in them the master's mind and what he wanted to express, will teach the student more of Greek art than a wordy description. "Read, read much, read evermore" was the advice of a great Greek scholar to all who wanted to learn Greek. "Open your eyes, study the statues, look at the human form, think and look at the statues again" is the precept for those who would learn to know Greek art.

ÆGINA AND OLYMPIA. (4)

In 492 and 490 B. C. the Persians made their first onslaught upon Greek liberty; they were unsuccessful, thanks to the kindness of Providence and the daring patriotism of the Greeks

In 485 B. C., Xerxes succeeded to the throne of the vast Persian Empire, and in 480 he invested Greece with numberless hordes on land and sea. When the barbarians fled and the Athenians re-entered their city, they found it a heap of ruins, but at once the rebuilding was begun. "Let us build the Acropolis on a grander scale, worthier of the gods who have saved us!" The half-burned buildings are torn down; the ground is leveled. Broken figures or otherwise damaged statues are used to fill in with; and there the statues have lain undisturbed for two millennia and more, kindly preserved by mother earth, until in the recent eighties we excavated them.

Several of these statues we have discussed above, and all of them are preserved now in



ARCHAIC FEMALE OF THE MIXED TYPE

the Acropolis Museum in Athens. But let us look forward, and not backward. An architectural and artistic period of unequalled vigor began. All at once Greek artists were able to throw off the trammels of archaic shortcomings: an ever vivid incentive to us all to leave behind the narrow ways of tradition and to push forward with love for God and beauty, for enlightenment and perfection.

Only from thirty to forty years lie between the end of the archaic period and the dawn of Athenian perfection in art, and this period of forty years was itself rich in accomplishments. Nowhere, perhaps, is a selection more difficult, for in every work we can point out a trait which was the foundation for later perfection.

We shall discuss in this chapter the temple sculptures of Ægina and Olympia.

It is not known just when the great temple of Ægina was built, nor to what deity; it may have been to Athena or perhaps to Zeus. The temple must have been built before Ægina lost her supremacy to Athens, soon after the Persian wars. The pediments were richly decorated with sculpture. When the building collapsed they fell. They were excavated early in our century and sold to Louis of Bavaria, who had them removed to Munich and restored by the great Danish sculptor Thorwaldsen. Their restoration is masterfully done, and though the connoisseur regrets the difficulty he has in distinguishing the antique from the restoration, the novice will find relief in looking at entire figures.

The style is very much the same in all these figures, with the exception that the sculptor of the east pediment showed greater power and knowledge. Battle scenes were represented on both pediments. Athena in the middle, at her feet a dying warrior, friends on one side to save him, foes on the other to contend for his body, while in both corners, the farthest removed from the struggle, the wounded

"Consent to death, but conquer agony"

to use the words of Lord Byron's famous description of the "Dying Gaul."

Our illustration on p. 235 shows the best of

them. The courageous fighter is wounded. Already he has lain still on his back, but now the hour to die has come, and once more his indomitable will controls the weakening body; with his left still in the shield he raises himself. We watch him, and know that it cannot be to get up, but to collapse never to rise again. Never more will he wield the beloved sword which the dying hand still clutches with the fervor of better days.

In the selection of this moment for representation the artist has shown his genius, in the execution he has given proof of his skill. The double twist of the body, presenting in different planes the breast and the abdomen, may well be the envy of modern sculptors. The Greek artist has solved the problem with the ease of mastery. The result is that our enjoyment is complete; it is not broken by the displeasure which we invariably feel when, in viewing a work of art, the realization of the difficulty of the task surpasses the sentiment of harmonious grace. The head is far behind the beauty of the body; its lines are good, and it harmonizes with the whole, but we who know that the soul is best expressed by the face look in vain for psychical expression in the countenance. The early Greeks were weak in this point, and we shall see that it took them many more years before they mastered it. With them, it seems, the face was nothing but one of the many parts of the body; the body as a whole was to express the artist's idea, and no special attention was paid to the features.

It would exceed the compass of these lessons if we were to discuss any more of the Ægina figures. The reader, however, is urged to look at them either in the nearest museum or in photographs, where he will find them in the order in which they were placed in the pediments. And there he will at once be struck by the lack of artistic unity and a certain poverty in grouping. Each figure is thought out in itself, is complete in itself, and has no need of the accompanying figures to explain it. This fault is natural for an early stage of art, and always disappears the nearer the art reaches perfection.

From the point of view of grouping, the

pediment sculptures from the great temple of Zeus at Olympia, which was built about 470 B. C., are much better, while they are inferior in respect to line composition. In every other respect the advance of the Olympian sculptures over the Ægina figures is indescribable. The Æginetan sculptor has given us finely conceived and executed *pictures* of human life; the Olympian artists the living bodies themselves. There we have the old man who thoughtfully presses his cheek to his hand and with evil foreboding has watched the preparation for the chariot race; here the divine head of Apollo, who has arrived at the fight between Centaurs and Lapiths; and here again the fierce struggle between the brute, half horse, half man, but altogether beast, and the lovable woman with the divine, quiet face. With indecorous zeal he touches her breast, and, though he be but stone, we fain would rush upon him, deal him avenging blows, and win the gratitude of our princess.

The proverb says, "See Naples and die," and we who know the Olympian sculptures proclaim, "Know them and love them forever." To love a body does not mean to be blind to his faults; the Olympian figures are not all perfect, but where so many points of excellence must be passed in silence the reader will not call it prejudice if we omit to call his attention to any specific defects. Beauty is so apparent, sincerity and honest skill so obvious, that we pardon those shortcomings which are due partly to the early stage of art and the lack of experience, and partly to the absence of any pattern by which to be guided in the design of the work.

THE SO-CALLED TRANSITIONAL PERIOD.(5)

While these two temples were erected and decorated in honor of the power and love of the gods, active schools of sculptors were flourishing in Athens and elsewhere. Not much is left of their work, and not even the names of all the artists are known. Kretios, Nesiotes and Myron were some of the most prom-

inent, and we are fortunate enough to possess Roman copies of some famous statues by them. A copy, however, be it ever so good, fails to convey the master's *spirit*. Copies of Greek sculpture can give us an idea of their originals, only if we are acquainted with the Greek spirit of art. Such an acquaintance is the result of years of study and love, not only for Greek sculpture and letters and philosophy, but for its humanity and life. The beginner may find it difficult, therefore, to form a just opinion



LAPITH AND CENTAUR. OLYMPIA.

of a Greek master, if all he has to go by are Roman and, at that, often inferior copies. The execution in all such instances is poor, but the nobility of the conception has often been saved. This is the case with the statues of Harmodios and Aristogeiton, by **Kretios and Nesiotes**.

Harmodios and Aristogeiton were friends, and when one was offended by the sons of Peisistratos, who ruled Athens after their father's death, the other espoused his cause. The tyrant Hipparchos was killed, and, in the uprising which followed, his brother



ARISTOGEITON AND HARMODIOS. NAPLES.

Hippias eventually had to leave the city. Athens was free; the people were sovereign. They were by this time well able to care for themselves, and, forgetting that it was personal spite and hatred which had actuated the Tyrannicides, they saw in them the vindicators of their freedom, and ordered their statues erected by Antenor, a famous sculptor. This was soon after 510 B. C. The statues were considered very beautiful, and when Xerxes entered Athens in 480 he took such delight in them that he carried them away with him to Persia, where they remained until near the end of the next century, when they were returned to Athens. In the meantime, however, the Athenians could not bear to be without their "Tyrannicides," and had Kretios and Nesiotes make two new statues of the heroes. It is of these statues that Professor Friederich recognized two Roman copies in the museum at Naples some fifty years ago. Before they were recognized the statues had been separated, they were broken and had been restored, as has been the case with all the statues in Italian museums.

There is much to be said in favor of such

restoring, and the average visitor to the museums probably prefers to look upon entire men and women; but he ought not to forget that he is no longer looking at a piece of genuine Greek workmanship. The restorer has often taken liberties. He had not much to guide him; for when, for instance, as in the present case, both arms and one leg of the Harmodios statue were gone, how could he know how the ancient master had placed them? We are more fortunate. Science has advanced. Coins, vases, bronzes and literary descriptions are studied and arranged, and they have taught us that in this case, for instance, the left hand of Harmodios held a scabbard, and that the right arm was decidedly bent over the head. The hand held a sword, and the arm was just ready to deal the blow.

Let us think of the statue in this way: a youth is rushing upon the tyrant who has offended his honor; his step is quick and impetuous, and the muscles, ever ready in an active body, have responded to the call of the emotions. Frankness is seen in the face, for he holds the mistaken view which some of us to-day still share, that the means by which wrongs can be righted are not subject to moral laws. There is even a touch of sublime honesty in his figure as he moves on side by side with his older friend. Aristogeiton too is full of firm resolve, but with him we almost feel the lack of enthusiasm. His maturer thoughts have given him a steadier view of life, and though he too seems to be hurrying past us on his awful errand, his step is less quick, less springy, but long and fairly halting, and appears to tell us that he at least is fully aware of the fearfulness of his purpose. Nevertheless hatred and insulted pride push him on with the indomitable will power which they are wont to instil into their victims. The head does not belong to this statue; it is antique, but of a period which was more than a century later than the age of the Tyrannicides. The restorer of the statues saved himself the trouble of making a new head, and cared little that head and torso did not belong together.

A younger contemporary of Kretios and Nesiotes was **Myron**, who enjoyed a great

reputation in antiquity. Our illustration shows a Roman copy of his "Discobolus." (See cut, p. 21.) In this statue we can well appreciate one of the choicest virtues of Myron's art, which was second to none in catching momentary poses preceded and followed by rapid motion. The athlete has taken his stand, quickly he has bent over as we see him now, and in an instant, with every muscle in play, he will straighten again and throw the disk to the goal. The rhythm of the statue, as seen in the copy, is spoiled by the support which the heavy marble necessitated. The original was of bronze, and from the marble we can hardly form even an idea of the swiftness of the athlete easily posed by the hand of Myron.

Another of Myron's great accomplishments was his moderation; he never went to excess. Look at the stooping athlete, and see how much elasticity is gained by the moderate stoop. The youth could well turn a little more to the right, he might bend slightly more in his knees, or raise his arm still higher, and perhaps might gain thereby in apparent strength; he would, however, lose his greatest charm, the charm of reserved force. We may do a thing ever so well, but if we show that we have come to the end of our resources the charm of perfection is gone. Those people exercise the greatest influence in life who, whatever they do, do it gracefully and with that ease which is the surest promise of still greater accomplishments.

The same two characteristics which we have noticed in the "Discobolos" can be seen in the Marsyas, a mythical personage of Asia Minor. Athena, so the story goes, had invented the pipes (flutes), but seeing her inflated cheeks reflected in a brook near which she stood playing them, she had thrown them away. Marsyas stealthily had crept up behind her, ready to seize the instruments and with the intention of announcing them as his own invention. Just as he had stooped to pick them up Athena turned in wrath, and

"Like a man who has seen a snake and then jumpeth backwards."

Marsyas recoiled. This is the moment represented by Myron. But here again the

original is lost. The elastic bronze has been translated into the heavy marble; the obligatory support has been added, and, to cap the climax, the arms, which had been lost, have been wrongly restored with castanets in his hands, as if Marsyas were a dancing faun.

But, in spite of all these vicissitudes, enough of beauty is left. We know that Myron was a great artist, and we are not astonished to learn that the generation which followed upon him can boast to have



ARISTOGEITON. NAPLES.

given to Athens the greatest artist genius which the world has ever possessed, Pheidias.

PHEIDIAS (6)

Pheidias lived more than two millennia ago, and yet, if to-day we want to speak of the highest attainments in sculpture, of the sublimest plastic art, we speak of Pheidias. His name means the same to us now as it did to the ancients, and it is not rash to prophesy that

it will mean the same as long as ours or any other civilization, builded on Greek attainments, shall exist.

It would be as foolish to attempt a description of the genius of Pheidias as it is impossible to describe the designs of God. Pheidias was the exponent of the divine love for beauty, moderation, perfection. In moments of inspiration we can feel the power of his work; it purifies and uplifts us; but to analyze it is beyond human power.

The only attempt, therefore, which can be made in these lines is to acquaint the reader with Pheidias, whom he will love and admire the more he approaches him and his rare works. Pheidias was an Athenian; he seems to have been born about the beginning of the fifth century, and he died an old man, baldheaded, somewhere between 440 and 430 B. C. Literary references with respect to his life are very scant and often uncertain. Even the story of his violent death, which the authors say he suffered at the hands of the Athenians, is too contradictory in details to command implicit faith, however well attested it may be in many respects. Pheidias was an intimate friend of the great Athenian statesman Perikles, and when Perikles was attacked by his political enemies the great artist had to suffer. He was accused of dishonesty and embezzlement. He was condemned by the excited assembly of the people, and either was put to death or went into exile. People are ever ready to throw mud at the unstained.

Some of his first works were a group of statues made from the spoils of the Battle of Marathon, and an Athena of gold and ivory. These precious materials were his favorites, and no divinity did he love so well to represent as Athena and her powerful father Zeus. Thus the Athenians could boast of several Athena statues by his hand. There was a towering statue of bronze erected on the Acropolis. Athena, the owner, the patron of Athens, the savior in war, and the leader in art, stood here on her citadel looking out over her land and visible to her beloved people from afar, as they returned over the patient sea, and, after rounding the promontory of Sunium, came sailing home to Athens.

And not far from this statue, which sometimes is known by the mistaken name of "Athena Promachos," the Athenian colonists of Lemnos had erected, by the hands of Pheidias, another statue of the virgin goddess with helmet in hand, and with a "beautiful blush on her cheeks." Both statues are gone; no sure copies are left of either, but the inspiring genius of Professor Furtwängler in Munich has shown it probable that the image of the latter, the Lemnian Athena, is preserved to us in two statues in Dresden and a magnificent head in Bologna. Whether by Pheidias or one of his contemporaries, the statue was one of the sublimest creations of art. Tall and self-possessed, a splendid woman commands our admiration by her purity and vigor. She is dressed in the magnificent Greek drapery, which has the charm of revealing the character of the wearer. Greek folds are grand and beautiful, if they shroud a quiet and strong body; they are fussy and unpleasing when they hide limbs unfit for noble deeds. The turn of the head brings into play the perfect muscles of the neck; and the head with the intensely satisfying curve of the skull, not less than the proud line of the forehead and nose, brings to our mind all the qualities of the god-woman.

Pheidias was far ahead of some modern teachers who would distinguish sex in the deity. His genius understood the combined idea, while his vision saw the parts. In his Athena statues he has given us a pleasing conception of the divine woman, and his Zeus was the expression of the grandest possible idea of God. But before we discuss his famous Zeus we must mention the greatest of all his Athena statues, surnamed the "Parthenos," *i. e.*, the Virgin. She was of gold and ivory, a standing figure thirty-eight feet tall, easily posed on one leg; in her right hand she held a Nike, while her left touched her shield, which was richly decorated, and in the hollow of which her sacred snake rested in gigantic coils. Millions worth of gold and ivory had been used, and the statue stood in a temple especially built for it, the Parthenon. To-day not one vestige is left of all this splendor save the sign on the shattered pavement of the

ruined temple, where the base of the statue had once been erected. Two small and poorly wrought statuettes, which are late copies, and a wordy description by an uninspired hand, together with the verdict of the ancients that this Athena was unequalled, are all we have to guide us. Fortunately we know more about the Zeus, for besides many short criticisms by trustworthy authors we have an excellent description by one of the most sympathetic ancient art critics, a man named Dio, who from the sweet flow of his words has received the surname "Chrysostomos," *i. e.*, golden mouthed.

Unlike the Athena Parthenos, Zeus was represented as seated in his temple at Olympia, scepter in hand and holding a Nike in the other. He was of gold and ivory, and of colossal size. "The measurements," says Pausanias, "are recorded, but I will not praise those who made them, for the measurements which they give fall far short of the impression which the statue makes on the spectator." This overpowering impression is often spoken of by ancient writers, and since the statue itself is irretrievably lost and the small copies which may be extant do not convey much meaning, it may best serve our purpose to hear some of these statements. Says Dio Chrysostom, "But our Zeus is peaceful and mild in every way, as it were the guardian of Hellas when she is of one mind and not distraught with faction." And Quintillian, a Roman writer, believed that the statue of Zeus in Olympia kept adding new strength to the religion which in his time was beginning to weaken in the mind of the people before the wave of learned skepticism. But no description certainly is more beautiful than the confession of Dio Chrysostom that whosoever had seen the statue henceforth could never form another impression of the God or think of him in any other way; "and," says he, "if there is a man heavy laden and full of sorrow in his soul who has suffered many ills and experienced much woe in life so that sweet sleep does no longer visit him, I believe, if he were to stand off against the statue he could forget his sorrows, one and all, and would recover."

There is no surer remedy against the sor-

rows of life than the enjoyment of beauty. The beauty of our Christian religion, the beauty of nature, the beauty of statues and pictures, the beauty of our homes, of life, and of love. If we only could make all people hungry after beauty, how quickly narrowmindedness and sin would disappear! Some people are born with the power to enjoy beauty; others must train themselves to it, and there is no better way to do so than by studying what the noblest masters have wrought in art, and by seeing and enjoying the beauty about us.

In comparison with the Olympian Zeus all the other statues by Pheidias, of which a kind tradition has preserved the names, fall into insignificance. It is of less importance for us to mention them, as no certain copies of any of them are extant. There is, however, one other monument on which Pheidias has inscribed his name for all ages. The Athenians have built the grandest temple which human devotion has ever offered to divine love, and it was Pheidias whom they put in charge of this work. The temple itself is imposing even to-day in its ruins, and the great part of its sculptured decorations which are preserved prove the truth of the famous statement, that

"A thing of beauty is a joy forever."

We may therefore feel that we are not bidding good-bye to Pheidias when we turn next to the discussion of the Parthenon. It was Perikles, the great statesman, who conceived the plan to honor the goddess by the erection of such a superb building, but the man who really built it, who had visions of beauty, and the genius to incorporate them into stone, was none other than Pheidias.

THE PARTHENON SCULPTURES. (7)

Where volumes have been written on the architectural refinements of the Parthenon it would be presumptuous to attempt a description. It was, however, not only the architecture that made the glory of the building, but the sculptures. The majority of them can to-day

be seen in the British Museum in London, where the zeal of Lord Elgin brought them in the beginning of our century, after they had stood the vicissitudes of two millennia, the destructions of violent explosions, the ambition of conquerors, and the greed of the barbarous inhabitants who had developed the habit of making lime from any accessible pieces of marble disregarding the sculpture decorating them.

In the east pediment the artist had told the story of the birth of Athena by means of a magnificent set of figures in the round, and in the west pediment he had repre-



NIKE, FROM THE PARTHENON. LONDON.

sented in a similar way the struggle between Athena and Poseidon for the supremacy over fair Athens. Above the columns there ran, like a wreath encircling the building, a series of square slabs of marble—the so-called metopes—which were decorated with two figures each, in very high relief. The building had a colonnade running around it, and inside of this a sculptured and unbroken frieze tied the walls together with a band as it were, so beautiful that it has never been equaled.

In every book on art, wherever there is a museum, representations of these Parthenon

figures may be found. He who sees and understands one of them cannot rest until he has seen them all; to him life would seem deprived of a great joy, if he could not have the preciousness of the Parthenon sculptures satisfy with their quiet glory his beauty-hungry heart.

The center figures of the east pediment are lost. They probably represented not only Zeus, out of whose brow Athena had sprung when Hephaistos had dealt him the blow with the mighty axe, but also these latter two divinities. In the left corner, the head and shoulders of Helios were rising from the sea. This sun-god was thought of as driving a four-horse chariot, but only the heads of the noble beasts were shown above the waves, which in ripples flowed off their necks and clung to the arms of the god. The roof of the pediment projected, and Helios was shown in the farthest corner. His horses seemed eager to bring light to the world, and in their haste pulled in uneven rows. Thus, the outer one was turned far off, and as he raised his divine head it projected considerably beyond the edge of the pediment roof. It was carved of bright marble, and caught and fully reflected the rays of the sun—it was the dawn announcing Helios.

Among other figures on the left there was a god facing the sun, who had taken his seat on the rocks with his back to the center scene in godly rest (see the cut, p. 87); and then, after two seated figures, came Iris, the messenger of Mt. Olympos, hurrying off with the news that Athena was born, and another divinity—perhaps Nike—on a similar errand. She was clad in a short garment of beautiful texture, and as the winds pressed against her its folds were embedded in her skin and clung to it, unwilling to leave such perfect form. Then came the center group, and beyond it, towards the right corner, the group of three divinities, who cannot be identified since they bear no outward signs of their station, but are commonly known as the "Moirai," or Fates. Their heads are gone, but there they sit or recline forever in sublime repose, a memento not only of what a Greek could dream and feel, but also that he knew how



THE MORAI OR FATES, FROM THE PARTHENON. LONDON.

to express his visions. Words are powerless to describe these figures. Masterful female forms and a delicate yet tangible drapery combine to give us *one* lasting impression of beauty. The reader is urged to form his own opinions. Let him look and think, and look again, if he would understand the full meaning of these wonderful creations.

From the last group of this pediment where Selene, the Moon, is driving her horses to rest and is setting in the sea, only her torso and the head of one of the horses are left. Sculptors agree that this head is



HORSE OF SELENE. FROM THE PARTHENON. LONDON.

one of the sublimest creations of art. This dumb beast has a character of his own, and is no less divine than his mistress. Involuntarily we recall the lines of Homer where Zeus is looking down upon the immortal horses which grieve at the death of Patroklos and cannot be comforted. Their manes are soiled, and tears drop slowly from their heavy lids. It is sympathy, the divinest passion of the human heart which is rending their soul; and it is a combination of godly qualities which makes us admire this horse's head.

None of the figures of the west pediment can compare with those of the eastern, which we have just described, and only one is well enough preserved to need mention here. It is a river god, who goes under the name of the "Kephissos," or "Ilissus." (See the cut, p. 22.) The pose is free and fluent, well indicative of the gentle course of a river with never a moment's rest, the waters flowing on slowly, surely; and about him clings a piece of drapery entirely unlike the garments which veil the Fates. This cloth is wet—we can almost feel its dampness and see its waters drop. It accompanies in daring and sweeping lines the quiet curves of the god's figure (partly at the back, and not visible in the face view of the cut), and thus

enhances the idea of undulating waves, which the human body alone could not give without doing violence to natural semblance.

THE PARTHENON SCULPTURES. —Continued. (8)

The metopes are of very uneven workmanship, a fact which scholars seem to have found difficult to explain because it was Pheidias who had general charge of everything. This is quite true, but we must not forget that Perikles, under whose lead the Athenians went to the stu-

universally agreed now, was responsible for the general plan of the decorations, while the execution was entrusted to the several schools and sculptors of Athens. The comparison, therefore, of the poorest with the best work is very instructive. We can see the rapid advance which some artists had made over others, an advance which probably was due to the influence of Pheidias himself, since none of his contemporaries are ever mentioned as his equal. It will suffice to pass in review some of the best sculptures, because it is almost exclusively on them and not on the less-inspired works that the next generation built its chief attainments.

Our illustration shows a metope from the southern side of the temple, where the mythical fight between the Lapiths and the Centaurs, the latter being half men half beasts, is represented. The Lapith—or, we might also say, the Greek—is getting the better of his adversary. One look suffices to show that the figure of the Lapith has been entirely removed from the realm of myth. He is such a man as could be seen by the hundred in Athens daily; and we are probably not far wrong if we believe that the model from which the artist carved this figure was an actual youth who exercised in the gymnasium. There the artist had watched him in his sports and had caught and well remembered the pose which he has here used to excellent advantage.

Skill and strength combine against



LAPITH AND CENTAUR. FROM THE PARTHENON. LONDON.

pendous expense of building the Parthenon, was a statesman of unequalled skill. He wanted to erect a monument to the gods which should be so full of beauty that it could never be surpassed, but he also wanted to satisfy the meddlesome middle classes at home, and therefore took special pains to have all artists and artisans in Athens employed in the building, as we are told by Plutarch in his masterful life of Perikles. The unevenness of the work of the Parthenon, therefore, especially in the metopes and portions of the frieze, far from astonishing us, may teach us the state of art in Athens at that time. Pheidias, it is almost

the brute force of the Centaur, who, in agony at a sudden wound in his back, begins to sink on his haunches and is unable to escape his pursuer. The Greek holds him with his powerful left, then swings around to fetch a blow, and soon his right, with whatever weapon it once held, will crush his beastly antagonist. The composition is strong, the execution is excellent; the effect, however, is marred by the drapery, which, in itself very good and a study almost of perfection, nevertheless retards the action. It is too obviously added as a background, and shows that the particular artist who made this metope had not yet

attained the full development of his masterful powers.

In another group the tables are turned with a vengeance; the Greek is dead, the fire of youth and the impetuosity of the hero have succumbed, but even in death this boy is beautiful. His head is sinking low, while above him the Centaur dances in exuberant glee. The right leg of the Centaur—now broken—is locked with the limb of his foe, who is gradually growing cold; and swinging the boy's leg up and down, the prancing Centaur draws fresh hilarity from each touch. The dead panther catches the frenzy, and behind the Centaur's back his lifeless tail and paw swing in the wind in the wildest excitement. The group is very impressive; it relates a special incident of the Lapith-Centaur war; but it also teaches an eternal truth, and reminds us of the many times we ourselves have seen wanton evil triumphant by force over unskilled righteousness. Only if we are willing to throw our influence and ourselves in for the advancement of good, shall we be spared in future the sad experience of mourning at the death of the right cause which unassisted had to die conquered by wicked ignorance.

No terms can be too high for the excellence of this metope, and yet it is not perfect. The Greek is dead; the arrangement of the figures and the drooping head indicate it; but is his body really that of a dead man? It is not. Look at his figure alone, and you will not receive the impression of a dead body where all the muscles are in eternal rest. Our Greek seems to be writhing in pain, and to be lying in remarkable contortions. We ought not to blame the artist for this shortcoming, for the true representation of the dead was not known in his time, and many years elapsed before sculptors were able to attain to anything like verisimilitude in this difficult task.

But we must leave these sculptures in high relief and look at a few slabs from the frieze, which was executed in low relief. In the frieze the artist was not limited in space as in the metopes—where square slabs of definite size and unconnected had to be

filled with separate groups—because the frieze was one continuous band running about the temple. The artist had selected for its decoration the procession of all Athens at the festival which the city celebrated with special pomp once every four years in the honor of Athena. The wealth of motives, the power of execution, the arrangement and the even flow of the whole defy adequate description. Single figures, men on horseback, cavalcades, stately maidens, cows and other animals for the sacrifice, chariots, magistrates and propitious gods watching their beloved people carry us over centuries of time and the distance of lands and sea to Athens on her happiest day. (See the cut, p. 120.) There we see the nobility assemble outside the city gates, mount their lively little steeds, fall into line, and canter off. In one place we see a belated youth, who has had to adjust his garment and has dropped the reins. At once his horse has turned, and glad at his sudden freedom is galloping away in the opposite direction. We almost hear the joyful clattering of his hoofs, and our hearts grow wide in the sympathy which we ever feel with man or beast that are healthy enough in soul or body to enjoy the great blessings of freedom.

Our next example is taken from the central portion of the frieze where the procession is in full progress. Prancing horses in endless variety are curbed by the hands of youths



A SECTION FROM THE PARTHENON FRIEZE. LONDON.

who attend here in honor of the gods. But there is no confusion; the artist has understood how to carve horses' bodies and horses' legs and human limbs with stupendous skill on a surface never exceeding the small height of from one to two inches from the background.

The Parthenon is one of those sublime creations by the hand of man which for all time prove the divine origin of humankind. There are many fine works of Greek art, but we know of no instance where the genius of masters and the devotion of the people have more successfully worked together than on the Parthenon at Athens.



TEMPLE TO NIKE APTEROS AT ATHENS.

C ONTEMPORARY SCULPTURES IN ATHENS. POLYKLEITOS. (9)

The Parthenon did not remain the only building erected to the honor of the gods in the fifth century before Christ. But it is by so far the grandest of them all that even its ruins speak to us to-day in more forcible terms than the other temples of Athens which a kindlier fate has better preserved. To one of them time has done hardly any damage at all. The so called Theseion looks to-day substantially as it did two thousand years ago. Though not erected in the same loveliness and perfection of proportions as the Parthenon, it was built in the same style of architecture, the Doric. The columns, without any base, are comparatively short and thick; their capitals are simple; the architrave is heavy; and above it stand the triglyphs and metopes. Only a few of the latter were sculptured in the way just described for the Parthenon. The pediments were filled with sculptures now lost.

Much smaller than either Parthenon or Theseion was a beautiful little structure of such small proportions that we hesitate to call it a temple at all. And yet a temple it was, dedicated to Nike Apteros, or Wingless Victory. It is built in the Ionic style; its proportions are slender; its columns on appropriate bases support an entablature of much grace, around which an unbroken

frieze tells its story by means of sculptures. The roof of the building unfortunately is gone forever.

The mention of these buildings, with others like the Erechtheion and Propylæa, will suffice to give the reader an idea of the structures and sculptures in Athens during and immediately after the time of Perikles. As an example of the portrait sculptor we mention **Kresilas**, a contemporary of Perikles, who wrought his likeness in stone. We probably possess a Roman copy of his work in a bust now in the British Museum. Apart from the fact that it is Perikles whom we see here, the bust is instructive as showing us a portrait of the fifth century B. C. The artist did not care to render all the individual traits of the face with exactitude and absolute truthfulness to life; he has given us a grand conception of the man, an abstraction, as it were, of his noble character. We can read in this face sublime regard for mankind, a musing nature, and the expression of an active heart which never allowed any but the noblest passions to be transformed into deeds.

The influence of Perikles was great; we feel it now, for our civilization is builded upon Greek attainments, and Perikles, as no other, was the man that shaped them. Pheidias was his friend, and it was the patronage of Perikles that made it possible for Pheidias to develop his powers and to impress the stamp of his genius upon the art both of his contemporaries and of subse-

quent generations. Under his influence the division between Doric and Ionic art soon began to disappear.

The chief center of **Doric** art had always been in Argos and in the neighboring Sikyon. The head of this school during the lifetime of Pheidias was Polykleitos. From the scant literary notices it would seem that Polykleitos was the younger contemporary, though some discoveries have lately been made which go to show the contrary.

Polykleitos bestowed his chief attention upon the human body itself, and did not think of it as the seat of the soul. He never represented mental states or passions in his figures, but endeavored to have them as near to life as his art could make them. His favorite material, therefore, was bronze, which, far better than the ethereal marble, is apt to copy with anatomical correctness the actual appearance of the human frame. Modern sculptors often have forgotten this distinction, and have used bronze for statues whose spiritual qualities are far better suited to execution in marble. This preference for bronze is often due to the fact that marble



THE DORYPHOROS OF POLYKLEITOS, NAPLES.



A ROMAN COPY OF THE PERIKLES BY KRESILAS. LONDON.

easily weathers in the open air where the majority of our statues are erected.

Polykleitos made a special study of the proportions of the human body, and published the result of his investigations in a treatise which he called the "*Kanon*," *i. e.*, the Rule. He was, however, not satisfied to teach with words alone, and, therefore, also made a statue to embody his views. Of this statue we probably have a copy in a piece of Roman workmanship now in the museum in Naples. It represents a powerful young man in an easy, striding attitude, who shoulders a spear (mistakenly restored as a stick), and, therefore, is now generally known as the "*Spear Bearer*," or, to use the more common Greek name, the "*Doryphoros*." The heavy build of the athlete and his almost obtrusively prominent muscles might easily lessen our high opinion of the leader of the Argive School, in spite of the praise bestowed upon him by the ancients, if we did not remember that Polykleitos wrought his statue in bronze,



AMAZON AFTER POLYKLEITOS. BERLIN.

while we are now looking at a copy in marble. Where the shining bronze would make the transitions easy and beautiful, the marble over-accentuates the divisions between the muscles, and gives the impression that the sculptor had well understood the anatomy of the several parts, but had not taken into account the fact that they are nothing but subdivisions of a united whole.

This Roman copy, therefore, teaches us that a great work of art must be thought out in the material into which it is to be wrought, that it is a pernicious habit into which many modern sculptors have fallen to think out their works altogether in clay models, while they entrust the execution, either in marble or in bronze, to their assistants, or, even worse, to irresponsible workmen. A better standard will prevail as soon as the public demand it. They it is who

are to blame, if our cities are filled with inferior monuments instead of those creations of beauty which the training and genius of our artists can now give.

As companion piece to the Doryphoros we may mention the statue of an Amazon which is extant in several Roman copies, and is generally referred to Polykleitos. We notice at once the same striding position and general proportions, which, of course, in the case of a woman, are somewhat more slender. The Amazon is draped, and the pectoral and abdominal muscles, therefore, which in the Doryphoros gave us an unpleasant impression of exaggeration, cannot be seen. The drapery is well wrought, and by means of contrast enhances the beauty of the female form. It is, however, important to notice that the statue is draped at all. Fond as the Greeks were of the nude and the loveliness of the form, they rarely represented their women entirely nude in the best periods of their art. They showed as much of the female body as "with decency could be seen and enjoyed," but no more; and though, in this statue, the breasts and the legs excite our admiration for their beauty, none but refined thoughts can cross our minds as we look at this Amazon and analyze the impressions which she makes upon us.

GREEK SCULPTURE IN THE FOURTH CENTURY. (10)

The Peloponnesian War lasted almost thirty years, and brought with it untold miseries. It loosened the passions of the people, and the demagogues learned how to play upon that most deceptive and elusive of all of them—national honor. When Greece awoke from her awful nightmare in 404 B. C., much was changed; Athens was defeated, and the Greek states had lost their natural leader. Perikles was dead; the great poets were gone; and with them Sophokles had laid aside the pen which had known how to sketch for his Greeks and for us "people as they ought to be." The state under the protectorate of just gods was no longer supreme. Each individual assumed that supremacy for himself, and

pressed into his own service both literature and art, the handmaidens of the former national glory. A wave of radical skepticism had begun to sweep over Greece, and the distant grandeur of the gods, as represented by the colossal works of Pheidias, no longer appealed to her. Personal luxury and wealth soon ruled supreme. But with all this Greece was not bad; she had lost much, but she gained more. The ever-repeated story of "the good old times" is false; the world always grows better, and on the ruin of things dear to our fathers we build the foundations of greater attainments, and our children again will be nearer than we now are to the attainment of perfection.

Can we see this great principle realized in Greek art? In the fifth century, with all the grandeur and divinity in sculpture, it was the body that the artists represented; the duality of man was unknown to them, and the thought that the body, after all, is nothing but the seat of the soul, never seems to have occurred to them. But with the beginning of the fourth century it is the interest in the individual which is paramount; and who can study any individual at all without coming face to face with his soul?

This really is the fundamental difference between Greek art in the fifth and that in the fourth century, though of course it is not the only one. The difference of technique, of size, and, to a certain extent, also of material, is very noticeable, gold and ivory statues of colossal size being frequent only in the fifth century. Scholars have believed they could characterize those differences best by calling the fifth century the period of the "grand style," and the fourth century the period of the "beautiful style." As masters of the latter style three names are mentioned of unparalleled repute: Praxiteles, Skopas, and Lysippos. Their work is so characteristic of the period, and so many-sided, that we may unhesitatingly confine ourselves here to the study of these men in trying to grasp the spirit of their age.

"**Praxiteles**, who, with consummate art," as we are told, "knew how to fill his statues

with the emotions of the soul," was born in Athens, the son of a sculptor, and of a famous family of artists. We do not know much of his life, but what little is known has exclusive reference to his loving disposition. He was a hard-working man, who at the end of a busy day sought recreation in the company of friends, and, best of all, of his beloved Phryne. She seems to have been a very beautiful woman, of rare intelligence and unlimited wit, who gladly accepted the deference which the great man showed her, and thankfully returned his affection.

Many charming little stories are told of these two people who, within this great big world seem to have created for themselves a little world of their own. One day, when Praxiteles had lovingly looked upon his Phryne, she asked a favor of him which he did not find the heart to refuse her. "Give me," she said, "as a sign of your love and a present to myself, the statue by your hand which you yourself prize highest of any in your studio." "You shall have it," he said, and those who know him by his works can readily imagine a smile of kindness playing around his lips as he granted this favor. "Thank you," she answered, "but which statue is it, please?" "That I cannot tell you," replied Praxiteles, with a touch of good-natured mischief, "please find it out for yourself." And, however much she pleaded, he was firm and would not add the second favor to the first. Phryne finally dropped the matter and resorted to a ruse. When Praxiteles was again with her and easily resting on her couch, a slave suddenly came running into the room: "Praxiteles, your studio is on fire!" he cried. The sculptor, greatly excited, jumped up, and as he was preparing to hurry away exclaimed, "Are the statues all lost?" and added sadly, "If my Satyr and my Eros are destroyed, I have lived and worked in vain." Whereupon Phryne patted him on his shoulder, saying: "Be at ease, my friend, your studio is not on fire at all. I just wanted to find out which one of your statues you loved best." She then claimed the Eros, and dedicated it to the Gods. The God of love made by a lover, and by a loving woman

offered back to the Gods! Indeed it was Eros in his kindest moods of whom we can get a glimpse all through the career of the great sculptor, and Prof. Klein has well expressed it, when he says that 'as often as Praxiteles put his chisel to a statue, the God of love, as interested witness, was peeping over his shoulder.

None of the more famous statues by Praxiteles are now extant, and only few of them are known to us in Roman copies. But we are fortunate indeed to possess at



HERMES WITH DIONYSOS BY PRAXITELES. OLYMPIA.

least one original by his hand. When the German government excavated Olympia in the seventies, his Hermes was discovered with broken limbs and arms, but otherwise well preserved. It is the only Greek statue in the round which we can assign to a definite sculptor. This is done on the authority of Pausanias, who, in speaking of the temple of Hera in Olympia, says, "In later times some more offerings were dedicated in the temple of Hera, and among them a Hermes of marble holding the little

Dionysos in his arms, the work of Praxiteles."

The Hermes is entirely nude. He stands erect, yet easily resting himself on the broken trunk of a tree over which he has thrown his cloak, a piece of cloth of such exquisite texture and rendered with so much truthfulness to actual appearance that Mr. Gardner can quote a great critic as saying, when he saw the first picture of the Hermes, "Why did they leave that cloth hanging there when they photographed the statue?" In his arms the Hermes holds the little Dionysos, whom he, as the messenger of the gods, is bringing to the Nymphs to be educated. Full of childish affection, the infant god is reaching forth his caressing arms to his big brother, but Hermes is musingly looking past him; he seems to be looking at us, and we cannot help being drawn within the spell of these longing eyes by which only a great master could have known how to express the soul of the statue. The lips are exquisite. The bodily forms are well rounded, the anatomy is fully understood and well brought out, but the transitions are subtle and often unnoticeable unless one steps back to a distance. The roundness of form is for some tastes too delicate, for we associate it more generally with the beauty of the female body, while we expect greater vigor in a man. Perhaps this view is right, but whether right or wrong, the skill with which Praxiteles has executed what he planned is marvelous. If we would appreciate it we must go to see the statue itself. No cast nor photograph, not even the best, can give us any idea of it. The master's touch is everywhere, and this one statue can teach us a better lesson of the little trustworthiness and value of Roman copies than anything else.

With this lesson in mind we turn to a famous statue in the Capitoline Museum. It is a Satyr, better known as "The Marble Faun," to use Hawthorne's expression. (See the cut, p. 17.) We find in it again the same graceful and easy position, the same pleasant outlook into the distance. In the face we see playful and sportive inattention and an absent-minded joyfulness. The mouth is half open, with



THE FORBES MELEAGER. CAMBRIDGE, MASS.

straight lips, which, however, show the power of curving most beautifully; it is not smiling, and yet a prolonged look at it reveals its catching mirthfulness, everything ready for a smile. The whole conception of the figure is excellent, but look at the execution! Notice the smooth and meaningless lines of the legs, without modeling and without life. The abdomen is flat, the breasts are without the exuberance of youthful blood coursing under the gentleness of human skin, and the panther skin around the shoulders is treated with so much conventionality that it is unrecognizable except for the head. The master's touch, in short, is as conspicuously absent in this statue as it greeted us at every point in the *Hermes*.



APHRODITE OF KNIDOS AFTER PRAXITELES. ROME.

GREEK SCULPTURE IN THE FOURTH CENTURY. — *Continued.* (II)

What we thus contend to be true of the *Satyr* is not less true of another statue in which we likewise believe to possess a copy of another famous, probably the most famous, work of Praxiteles, his *Knidian Aphrodite*. Praxiteles had made two statues of the goddess, the one draped, the other nude. When they were finished the people of the island of Kos sent a committee to buy one of them, who selected the draped one, while the other statue was eventually secured by the people of Knidos. Its beauty was supreme, and we are told that throughout antiquity people would come to Knidos from all over the world with no other purpose than to see this beautiful goddess. The Knidians built a special little temple for her, open on the sides, so that one could see the statue from many points of view. The temple was built on the shore of the sea into which—as it seemed—the goddess was preparing to enter. She had already removed her garment and gently dropped it onto a large vase at her side.

Thus she stood, still hesitating to step into the element whence she was born, and unconscious of any observer—the goddess of beauty, in the shape of the most beautiful woman!

In looking at the statue in the Vatican Museum to-day, we cannot feel the rapture of the ancients. And this is due to the fact that we have before us nothing but a copy, and a poor one at that. But let our imagination play; let us put life into this stone, and add to it the charm which the chisel of Praxiteles could bestow, and we can then appreciate, at least in part, the exulting criticisms of the ancients. Says Lucian, one of the most trustworthy of ancient art critics, "We wanted to see the back of the statue, and went to the rear of the temple, where the trusted door-keeper opened the shrine for us, and instantly amazement seized us at the supreme beauty of our lady, and my Athenian friend exclaimed, 'By Herakles, how exquisite is the rhythm of the back! Just see those splendid hips! . . . The flesh beneath them arches in magnificent lines, and is neither wanting on the bones nor growing into excessive fullness. . . . And from the hips along the legs to

the feet, every part is written out in the most beautiful rhythm.' "

The Aphrodite of Knidos was one of the most admired statues of antiquity, and was very frequently copied. Our museums are full of Aphrodite statues, which, if not exactly like her, show that their artists had taken their motives from her and modified them with more or less freedom. Two of the best known of these statues are in Italy. One is the "Capitoline Aphrodite" in Rome, the other the so-called "Venus de Medici" in Florence. (See the cut, p. 95.) The latter is below life-size, and in looking at her we feel that all the divinity of the Praxitelean goddess has left her. She is a beautiful woman, of a rather coquettish temperament. Judged as such and not as a goddess, the statue is a marvelous creation of skill and of feeling for beauty.

Grace and gentleness were the chief characteristics of the style of Praxiteles; his figures were at ease, with well-balanced souls whose even emotions suited the quiet beauty of their bodies. Not so with **Skopas**, whose passions, it seems, were often wild, and appealed more forcibly to the spectator because of their fierce discord with the splendid charm of perfect bodies. In skill and workmanship Skopas probably was fully the equal of Praxiteles, but here their resemblance, as most scholars tell us, ended; for where the sunshine of an even disposition speaks to us from the works of the latter, those of the former are said to show a wild restlessness of mood.

Skopas was born—we do not know where, perhaps on the island of Paros, about 420. He never stayed at one place for any length of time, worked in many different cities, and traveled extensively; and like the city of his birth, that of his death is unknown to us. We are accustomed to have but scant knowledge of the life of an artist. In this case, however, we are doubly unfortunate, for we know, or perhaps we had better say *knew*, until recently, next to nothing of his work also. We lacked the very fundamentals on which to build a study of his style. Such a starting point we have now fortunately found in two heads which have been excavated at Tegea (a small place in the Pelo-

ponnesos), and which, as now seems almost certain, can be referred to Skopas. They are very much battered and badly stained, facts which make their reproduction in photographic plates very difficult, not to say misleading. They are the heads of powerful young men—probably warriors—and show in general the characteristics which are often given for the style of Skopas. Strictly speaking, these two heads begin and end the list of his works known to us to-day. There are, however, in several museums copies of Greek works belonging to about this time, upon which scholars have come to look with more or less confidence as works of Skopas. One of them is the statue of a youth, a hunter, which, therefore, goes by the name of Meleager, the hunter *par excellence* of the Greeks. The best of the extant copies has only recently been excavated near Rome, and by the generosity of Mr. E. W. Forbes found its way to our country, and into the newly-founded Fogg Museum of Fine Arts of Harvard University. (See the cut p. 259.)

Even the casual observer of this Meleager will recognize in it a work of superior workmanship, which eclipses by far any of the other copies, not excluding the Meleager Medici, the best head known heretofore. This head was itself so much better than all the rest that some scholars actually believed it might be the head of the otherwise lost original. The charm of the Forbes Meleager can only be seen and felt. To run the tips of one's fingers over his back or from the breast down along his sides gives one a sensation of life and of touching actual epidermis. There are no cold and dead planes of stone, but all is flesh and blood; and on the shoulder the touch reveals to us, beneath the bolster of muscles and fat, the shape of the shoulder blade itself. Prof. Richard Norton, describing the statue, says, "The body is at rest, yet the whole set of it (the turn of the head, the bend of the torso, the length of the back) lacks repose, while the open lips and intense look of the eye show that the mind is actively at work and in no mood of quiet reflection. Now it is when we are at rest and the mind is turned on subjects exterior to ourselves that our

bodies fall into positions that are the true index of our general character. The graceful position betokens a trained body and an educated mind, and this is what the statue exhibits; for in no way could a more vivid presentation of the hero be given than by this clear-cut, well-set-up figure, leaning on his reversed spear, resting but alert even while at rest. It is the ideal Greek youth of the fourth century. . . . He is the perfect product of his time."

Now let us look again at the statue and form our own conclusions. We shall see that if we would assign this statue to Skopas we can hardly accept either the description of Prof. Norton or the above mentioned characteristics of the style of Skopas as in every instance correct. It is always dangerous to draw conclusions from only one or two remains. Because the heads from Tegea show the fierceness of the wild mood, it does not follow by any means that all the works of this master must exhibit the same. Our Meleager is quiet; but although he certainly has a more active mind than, for instance, the Hermes of Praxiteles, he is by no means in a state of internal conflict. Prof. Richard Norton, therefore, is right in saying, that "the mind is actively at work," but he is hinting a little too far in the opposite direction, when he adds, "and in no mood of quiet reflection."

If Skopas, sometimes at least, differed from Praxiteles in the conception of his work, **Lysippos**, of whom we shall now speak, is diametrically opposed to both. In him we seem to find a revival of the old endeavor to be true to nature by bestowing almost exclusive attention upon the outward appearance of the body. He therefore worked in bronze, while his two famous predecessors had wrought their most important ideas into marble. Unlike them he was not gentle born, but began life as a working-man in a brass foundry. Genius, however, cannot be hid, and soon he worked himself up, was appointed court sculptor to Alexander the Great, and enjoyed as great a reputation with his contemporaries and subsequent generations as any of the famous Greek artists. For us he is decidedly less interesting. We do not possess a single

original by his hand, not even any superior replicas, and must judge him, therefore, entirely by poor Roman copies and those few passages in literature which have reference to him. His work does not appear nearly so spontaneous, and we are in consequence inclined to call him an Academician.

Like Polykleitos a century earlier, he bestowed his attention upon the proportions of the human body, and one of his statues embodying the results is extant in a Roman copy now in the Vatican Museum at Rome.



THE APOXYOMENOS AFTER LYSIPPOS. ROME.

Polykleitos, it seemed, had arrived at his conclusions by taking a composite picture, as it were, of humankind, *i. e.*, by taking the average measurements of all people. Lysippos had not been inattentive to the beautiful results which Skopas and Praxiteles had attained by wise selection. He saw that among the people about him there were many who had no claim on beauty at all. Excluding these from his list, he took the average measurements only of the best specimens, and arrived, therefore, at an

entirely different result from Polykleitos. His figures are taller and of a less stocky build, with smaller heads and longer limbs. The statue referred to above, which illustrates these new proportions, is the figure of an athlete who in Greek fashion is scraping the oil from his body after a contest. The original is lost. This is a copy in marble, and therefore shows all the defects of the change. We must, therefore, of course not hold Lysippos responsible for the lack of modeling on the figure and the cold and stony appearance of the limbs and trunk.

It has already been mentioned that Alexander appointed Lysippos court sculptor. His preference for our artist was so great that he would not allow any other sculptor to carve his image, because, as the literary sources say, Lysippos alone knew how to catch both the sentimental gaze of the royal eyes and the otherwise leonine appearance of the face of Alexander. It certainly was a most remarkable combination of aspects in one face, and well might have defied the endeavors of any artist. That Lysippos succeeded in catching the one without losing the other is strong testimony for his skill, and makes us regret the more that we do not possess a single work by his own hand, or even a copy of one by an inspired workman.

There are several heads extant in many museums which go under the name of "Head of Alexander"; none of them, however, can be traced to Lysippos with any amount of certainty. An excellent specimen may be seen in the Boston Museum.

H ELLENISTIC SCULPTURE.⁽¹²⁾

When Alexander the Great died suddenly in Babylon in 323 B. C., the vast empire, which he had welded together by fierce conquests and his own powerful personality, went to pieces as quickly as it had been made. It did not separate, as one might have expected, into the several states and monarchies which had been obliterated by the Macedonian king, but was divided largely into new and independent kingdoms under the rule of

some of Alexander's ablest generals. The one supremely victorious force which had accompanied Alexander on his marches to the East was Greek education and Greek thought, which after the death of Alexander continued paramount in the more powerful of the new dynasties. We can even go so far as to say that only those kingdoms—Egypt, Pergamon, Syria, and Macedonia—eventually had an active part in the shaping of the world's history in which Greek manners had entirely routed the customs of the original inhabitants. The entire period, therefore, which was inaugurated by Alexander was the period when Greek idealism began to spread over the then known world.

The Greeks called themselves Hellenes, and this period, therefore, is known in history as the Hellenistic age, *i. e.*, the age when the world was "Hellenized." By analogy the art of this period also used to be called Hellenistic, a term which most scholars to-day avoid because it is believed to be misleading. If we look upon the art of the fifth and fourth centuries as the only typically Greek, we must indeed confess that the art which followed upon Alexander had lost much of what we have come to admire most in Greek art, that is to say, its simplicity and the purity of conception which does not covet admiration. On the other hand, that art still continued to be distinctly Greek, for we can account for almost every one of its manifestations by some of the inherent qualities with which we have become familiar in our study so far. It was therefore most certainly Greek, although very different from the Parthenon sculptures or the works of Praxiteles.

But had not Greek thought and civilization also changed? They surely were not the same as in the times of Peisistratos, or Perikles, or Demosthenes, and yet they were Greek. Under contact with other nations and under the searchlight of philosophical discussion, the Greek view of life had gradually become reformed. If scholars, nevertheless, by common consent call this period the Hellenistic age because the thoughts permeating the entire world were the creations of the Greek mind, we may equally well call its art Hellenistic. It was, moreover—

and this is of the greatest importance—practiced almost exclusively by Greeks, who, if not Greeks by birth in every instance, were such at least by their education and attainments.

With these facts clear in our mind, we shall be better able to appreciate the art of this so-called **Hellenistic age**. Writers have often called it the period of decadence; but nothing could be more mistaken. It rather exhibits the autumn days of art when the ripe fruit, with characteristic fullness, commands our admiration, and the variety of changing foliage tries to crowd from our memory the pleasure which we once had in the fresh verdure of the sprouting shoots. But autumn surely is not a season of decadence, nor the red-cheeked apple indicative of the declining power of nature as compared with the bright blossom in the spring. There are no more perfect days in the entire round of the year than those crisp, sunny days of what we call the Indian summer. They are entirely self-sufficient, and neither full of promise for the future nor teeming with the reminiscences of the past. It is to them we may best compare the chief treasures which have been preserved to us from Hellenistic art.

One of the most generally admired statues of this period is the Aphrodite of Melos, more widely but less properly known as the Venus de Milo, because first known through French publications. She was discovered in 1820 in a subterranean cave, on the island of Melos, and eventually found her way into the Louvre in Paris. She is so well known that it did not seem necessary to give as large an illustration of her as her worth demanded, and she has been so well described by the gifted pens of masters that the reader will be glad to hear what one of them, Mr. Edward Robinson, has said.

"The superb moulding and majestic proportions indicate that the figure is not only ideal, but one of the greater divinities. Among these the disclosure of the form by the fallen drapery is characteristic of the goddess of love, while the dignity of the bearing and the nobility of the countenance distinguish Aphrodite Urania, the heavenly Venus, from the vulgar goddess



THE APHRODITE OF MELOS. PARIS.

of the same name. The inspirer of the highest form of love, she is herself exquisitely lovely, yet with no suggestion of sensuality in her beauty. The splendor of her form is betrayed with neither shame nor coquetry. And the face is as pure as it is beautiful, proud, yet sympathetic, combining in its expression the tenderness of the woman with the majesty of the goddess. . . . The technique of this statue offers such unique and apparently contradictory characteristics that the attempt to determine its date by the usual methods has resulted in the widest divergence among writers on the subject. The treatment of the drapery, for example, is so like that of the Parthenon statues that, had we no other data, we might believe it a work of the same period, as, indeed, some authorities have done. But the expression of subtle distinctions of character in the face, such as we see here, is foreign to the sculpture of the fifth century, and belongs to the period of Praxiteles and Skopas, when it became a favorite problem among artists. Moreover, so far as we now

know, until the early part of the fourth century, Aphrodite was never represented with the upper half of her figure nude, but always full draped. For these reasons the first half of the fourth century would seem the most probable date for the statue. Here again, however, we are met by a difficulty, as the proportion of the head to the body is distinctly smaller than in the other works of that epoch, but quite in accordance with the style of a considerably later period." Mr. Robinson then goes on to state that it is a very difficult task to assign a definite date to this statue or to decide the question whether we see in it an original or an inspired copy.

Mr. Robinson is right, and where men of his learning fail to come to absolute conclusions it would be presumptive to advance here a new theory with any prospect of having it universally accepted. One thing, however, is sure, and that is that many of the people who have studied Greek art and know it, and by thus knowing it seem to understand in the statues the language of the old masters, believe they are listening to a very different voice when they are studying the Aphrodite of Melos from what they hear, for instance, in the Parthenon sculptures or in any of the works of Praxiteles. These are grand, they are beautiful, they are young and vigorous, and though we certainly do not like to have them any different from what they are, they are so full of buoyant possibilities, that it seems the artist could have expressed his thought equally as well in a great many other ways. He has just happened to hit upon this way, and it is due to his feeling for grace and beauty that the result is so satisfactory. Our feelings in looking at the Aphrodite are very different. Here we find the clear and definite expression of one perfect thought which had to take shape just thus, and could not be otherwise expressed. Such precision of execution, such pregnancy of thought, is not found in art either in the fifth or the fourth century before Christ.

Look at the blossom in the spring and its tender leaves accepting whatever position the breeze assigns to them. And then take up the full-grown fruit in the autumn, with

its precious precision of outline. It has entirely lost the power of easy change of form. The blossom can be blown to look like a disk or a cup, and remain the same blossom always, but the fruit has no longer the gift of varying its shape at will. The precision, then, in the expression of thought, the impossibility of having it expressed in any other way, is characteristic as well of the autumn days of nature as of art; and this is one of the reasons why we have mentioned the Aphrodite of Melos as a work rather of the Hellenistic age than of any other period.

H ELLENISTIC SCULPTURE.— *Continued.*(13)

We may couple with the Aphrodite of Melos another work which, though the very opposite of it in several respects, nevertheless exhibits many of the same characteristics. The Nike of Samothrace down to our days tells the story of a victory which Demetrios of Macedonia won over the Egyptian fleet in 306 B. C. To commemorate it he used the best talent available to erect a monument on the island of Samothrace. On the prow of a ship, Nike, the goddess of successful battles, seems to be hurrying onward. She sounds the fanfare of victory, and carries a pennant-staff in her lowered left arm. (See the cut, p. 234.) The figure was discovered in 1863. She now stands at the head of the grand staircase in the Louvre, and though head and arms are broken and lost, she never fails to exert a powerful influence on all who see her. Space is nothing to her, easily she glides through it assisted by her wings; the breeze is playing with her drapery and pressing against her body. The head is gone, but who can fail to see in the magnificent breasts and on the beautiful abdomen the hilarious joy with which the swift motion through the air has imbued her? If we would fully appreciate the figure, we must revive within us our memories of those glorious sensations we have felt at similar swift motions through space either on horseback, or, best of all, standing on

the bow of an ocean steamer facing the breezes of the sea. The world with its little cares disappeared, we seemed to grow out of ourselves, we were strong and gladly listened to the voice which told us that the impossible did not exist. Now let us look again at the statue. In every line we can read what we ourselves have felt. She carries us on, and we know that her kind spirit of victory will be propitious to our endeavors if we retain our noble ideals and strength of will.

Of the many works which scholars by mutual agreement assign to the period under discussion none perhaps are better known than the Apollo of the Belvedere Gallery in the Vatican in Rome (See the cut, p. 27), and the Artemis of Versailles, now in the Louvre, Paris, but none are more habitually misunderstood. They are masterpieces, and have received tribute as such by admiring crowds ever since they became generally known about the sixteenth century. Their names were household words no less with our grandfathers than with us, and when, at the end of the last century, people began to be again interested in Greek art after a long neglect of it, there were no other statues in existence that could be called their equal. Excavations in Greece had not yet yielded the treasures of the best periods. No wonder, therefore, that the admiration, paid at first in just tribute to these statues, soon exceeded natural bounds, and that people in their yearning to find actual embodiments of the high ideals in art which the Greek studies began to teach them, believed they saw qualities in these statues which they did not really possess. The supreme divinity of the Hermes by Praxiteles, for example, is lacking in our Apollo. Almost sneeringly he seems to be watching the flight of an arrow he has just discharged. Let us look into his face, study his features, and then analyze our emotions. They are hardly of the nobler sort. And let us compare this Apollo with the Apollo of two centuries before. The Apollo of Tenea is crude; he stands on the very threshold of art. The man who fashioned him had little skill, but were his ideals not loftier, and his love for God and man not sincerer, than

those of his later brother artist who carved the Apollo of Belvedere?

But let us drop comparisons. They are unfair, and will never allow us to attain to the fullest appreciation of anything. They were necessary in this case to show that the still prevailing view of those who see in the god of Belvedere the noblest conception of Greek art is mistaken. This statue is not the best creation of Greek genius. But if it is not the best in conception, it is one of the most glorious in execution. May it be the good fortune of the reader to visit Rome and to step into the octangular room with its fine outlook over the Vatican gardens, the Belvedere, where the Apollo stands to-day! "Stands," I said; "walks" would be better. With an easy, noiseless step this figure of ethereal beauty seems to be gliding by us. Sunshine is about him, sunshine is reflected in his soft and elastic body. His proportions seem perfect, though the legs are rather too long for the trunk, and the longer we look at him the more entirely we are drawn under the spell of his material beauty. (The right hand is a restoration, and moreover has been thrown out of proportion by the photographic perspective.) It is not his thought nor his spirit which kindles ours with any quickening fire; it is his deified body which exacts our homage and calls for our undivided admiration. The skill of the artist was without limitation, and what he wanted to create he has created with an ease and mastery rarely equaled.

The same is true of the Artemis of Versailles. She is so much like the Apollo that people have often believed them to be carved as companion pieces. She, too, is walking briskly past us. She is the goddess of the hunt, and is just taking an arrow from her quiver to bring down the game. Her figure is lithe and active, and of beautiful proportions. As queen of the woods she has girt up her garment and bared her strong, yet softly rounded legs. Her skin is tender, and where the breeze blows the folds from over her left knee we are pleased with the loveliness of her thigh, which the garment decently hides, but which the mischievous winds would fain reveal to us. The

garment itself is perfection. It is not a picture of a garment; it is the garment itself.

The study of Greek drapery is too vast a subject to be treated in these short lectures, although attention has been called to it several times. If the student once has caught its spirit, he will begin to understand why our modern costume, which hides the body, and neither expresses the character of the wearer nor his genuine movements, is altogether unsatisfactory from the art standpoint.

HELLENISTIC SCULPTURE.— *Concluded.*(14)

In former lectures it was, though not an easy, yet a possible task, to select from the wealth of material exemplifying the several periods a few pieces by means of which we could trace the development of art. This is now hardly possible. Art has developed. The skill of the artist is at its highest. Nothing is too difficult, and a variety of subjects is treated which defies enumeration. On the other hand, fortunately, it is no longer necessary to mention or describe *all* the most important works; for if we have followed the precept of not only looking at the statues but studying them, and of constantly looking also at living people and of studying them too, we are ready by this time to draw our own conclusions. Let us test our capacity

Our illustration shows the famous Laokoon group. (See cut, p. 134.) Laokoon was a seer who had seen too much, and therefore, together with his sons, was killed by snakes which the gods had sent, that the people might stand in awe of fate and distrust their seer. The subject is fearful: a pious man, who has done his duty, is suffering from the jealousy of the gods whom he has served faithfully; and all this only because he has warned the people whom a few of the gods have decided to destroy. No wonder that Plato and other Greek men of lofty ideas condemned stories like these, and would have the poets who told them banished from the city. But we know from experience that the most gruesome stories are the

surest to live long and win popularity. The Laokoon myth has not been forgotten to our day, but art fortunately has not often represented it.

Professor Overbeck once said that we must distinguish two kinds of beauty in a work of art: the beauty of the idea, and the beauty of the execution. How is it in our group? Can we speak of its beauty of idea? Can we look at it and come under the suggestive spell of a noble thought? Are we better men and women for knowing this Laokoon, as we are for having studied the "Fates" from the east pediment of the Parthenon? The reader may answer the question himself.

The execution of the group is a marvel of skill and precision. We are not wrong if we admire it, but we surely cannot agree with those who, in the joy over finding such perfection and in their ignorance of the best Greek art, called the Laokoon one of the finest works of art ever created. It seems to be unfortunately true that the artists of the Hellenistic age, who were masters in skill, did not always select the worthiest subjects, nor were men of the loftiest ideas. To attain to beauty of execution seems to have been their chief aim, and in this they have been extremely successful. But it cannot be denied that often their creations were also sublime from the other point of view.

Our illustration of a Niobid, for instance, shows a figure from a large group which was very famous in antiquity, and which sometimes is assigned to the fourth century, but more likely belongs to the Hellenistic age. The gods have decided to punish the overbearing pride and insolence of Niobe, who, with her children, falls under their just arrows. Involuntarily we recall the declaration by our God of himself as "visiting the iniquity of the fathers upon the children, upon the third and upon the fourth generation of them that hate me." The figure shown on p. 269 is one of the daughters of Niobe, who, as destruction befalls the family, is trying to escape. But where can she turn. The gods are everywhere. The head and arms are broken, but the fluttering drapery tells the story of agony and hope in spite of hopeless doom. We pity her, but we cannot chide the gods, although we know that



A NIOBID. ROME.

soon this girl will fall as her sister has fallen, who in another group is expiring on the knee of her brother. Forgetful of self, he still holds up his garment in the vain hope of saving his sister's life. And in another group we see the youngest daughter, who has sought refuge in her mother's lap. Both mother and daughter must die. Can we still doubt that nothing would be more perverse than to call this art decadent? Are we not better for knowing this group? Is our resolve not stronger to live pure and upright lives, if for no other purpose but to preserve our children from the ruin which our folly may bring upon them?

Our next illustration shows the magnificent bust of Zeus found at Otricoli in Italy, which at first used to be regarded as copied from the Olympian Zeus of Pheidias; "but," as Professor Tarbell writes, "in the light of increased acquaintance with the style of Pheidias and his age, this attribution has long been seen to be impossible. The original belongs about at the end of the period now under review" (*i. e.*, the fourth century) "or possibly" (we might say probably) "still later. Although only a copy, the Otricoli Zeus is the finest representation we have of the father of gods and men. The predominant expression is one of gentleness and benevolence, but the lofty brow, transversely furrowed, tells of thought and will, and the leonine hair of strength."

Different as this head of Zeus may seem at first from the contorted face of the Laokoon, it is nevertheless modeled in *exactly* the same proportions. The resemblance is striking, but curiously enough seems to have

escaped the notice of scholars. This is probably due to the fact that the head of Zeus is colossal, while in the Laokoon group, which is somewhat below life size, the head



HEAD OF ZEUS, FROM OTRICOLI. ROME.

is only one of the many parts which call for our attention. It is not at all unreasonable to believe that the artists of the group first made an exact though reduced copy of the Zeus Otricoli type in clay, and then introduced on this clay model those contorted features by means of which they wanted to tell their story. This would be in keeping with what we know of the technique of their time.

Among the different schools which gained a high reputation in the Hellenistic period the school of Pergamon is better known to us than any other. It developed its greatest activity under King Attalos I. (241 to 197 B. C.) and King Eumenes II. (197 to 159 B. C.). Attalos was a friend and admirer of Athens, and dedicated on its Acropolis a set of statues, some of which are known to us by Roman copies. One of the most beautiful is the figure



THE DEAD AMAZON, NAPLES.



THE DYING GAUL. ROME.

of a dead Amazon, now in the museum of Naples. It is shown in our illustration, and although no reproduction can do it justice, the reader will be able to get an idea of its surpassing beauty. The Amazon is dead! She was a noble woman of graceful appearance and self-control. We have not known her in life, but the quiet way in which she has lain down to die reveals her character and makes us love her. Far more famous, although perhaps not quite so impressive, is the statue of the Dying Gaul, who is better known by the mistaken name of the "Dying Gladiator." It is of him Lord Byron said that he

"Consents to death, but conquers agony."

It is, however, neither of these figures that has made the reputation of the Pergamean school, but rather the great altar which Eumenes II. erected in honor of the gods, and of which large fragments have recently

been excavated by the Prussian government. It was, as E. Gardner writes, "among the chief wonders of the ancient world, and so impressed the early Christians that it is referred to in the Revelation as 'the throne of Satan.' It consisted of a huge basis more than one hundred feet square on the top of which stood a colonnade surrounding an open court, in which the altar of sacrifice itself was placed. . . . Two sculptured friezes decorated this magnificent building. The chief one ran around the basis in a continuous composition, . . . the smaller one probably on the inside of the colonnade. . . . The great frieze is over seven feet high, so that its figures add the effect of colossal size to that of their violent action." It represented the battle of Gods and Giants, and if we compare it with similar battle scenes of the fifth or fourth centuries, "though we miss the noble simplicity of the great age we cannot fail to be impressed

with the Titanic energy which surges through this stupendous composition."

Our illustration shows one of the best preserved slabs of the frieze. Athena has taken hold of the giant, who sinks before her. She uses no weapon, and yet he has succumbed, and falling receives the mortal bites from Athena's snake. The goddess sweeps on, and before her the ground opens and "mother Earth" herself implores her to

tance and under very specific surroundings. If the artist who designed our slab had made a work to be seen at close range, and studied apart from its architectural setting, he would have given us very different figures, we may be sure. Let us think, therefore, of the frieze as it was designed, and we surely shall not be sparing with the expression of our praise for the excellence of Pergamean art.



ATHENE GROUP FROM THE ALTAR AT PERGAMON. BERLIN.

spare the giant, but she refuses to listen and is already met by her constant companion, Nike, the goddess of victory, who, flying through space, has arrived to put the conqueror's wreath of laurel on her brow.

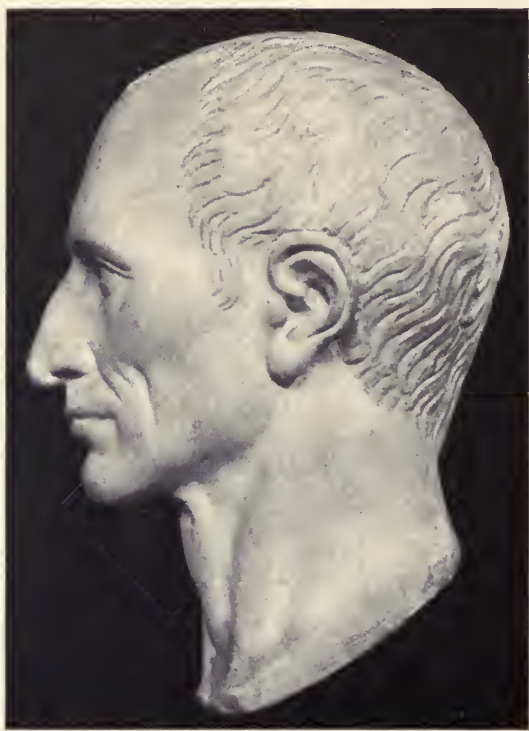
The German government is erecting a special building for the Pergamean finds, where they are inserted at their proper place and height on a structure which is built in the exact dimensions of the great altar at Pergamon. It is unfair to judge of the frieze anywhere else but there, and even there the glorious surroundings of the Asiatic scenery are lacking. The work was designed for a grand effect at some dis-

ROMAN SCULPTURE.(15)

There remains one word to be said about "Roman" sculpture.

Roman sculpture in the true sense of the word perhaps never existed. The Romans were not given to art, for the bent of their character lay in very different directions. We are, therefore, not astonished to find that the earliest pieces of sculpture in Rome were so strongly influenced by Etruscan art that they are better treated under that head, and that the later were often hardly anything but Greek subjects worked over again by Greek sculptors in Rome.

Korinth was taken by the Romans in 146 B. C., and the historians say that this event marked the end of the Hellenistic age, because with it Greece had ceased to be an independent state. Art, however, continued the same, or at least in the same direction; and although writers often make here a division, calling the new period the "Greco-Roman," no strong differences can be established beyond the fact that independent inventions of new types seem to have gradually ceased. The artists, as they



HEAD OF JULIUS CAESAR. LONDON.

always have done, and are doing now, offered such ware as the taste of the people demanded; and since the people at large seemed to be satisfied with the reproduction of old and famous types, the artists' guild was eventually changed to a brotherhood of copyists. We have seen in the preceding chapters many examples of such Roman copies, or had we not perhaps better say Greco-Roman copies, for it seems that these statues, with few exceptions, were made by native Greek sculptors who had removed to

Rome as artists nowadays flock to Paris from all over the world.

We should, however, have a very one-sided opinion of these men if we were to look upon them as mere copyists. Some of them, as their works attest, were men of genius. There is, for instance, a torso (see the cut, p. 18) in the Vatican made by one Apollonios, a work of such supreme beauty and exquisite workmanship that it calls for our undivided approval and admiration. It was probably men of the stamp of Apollonios who were employed by the noble Romans to work their portraits in stone. Our museums are full of Roman portrait heads, many of which are far ahead of anything that we are accustomed to receive to-day from our sculptors when we order the portrait of one of our national heroes.

Our illustration gives the profile view of the bust of Julius Caesar in the British Museum. We believe we see the man himself, and whatever view we have had of him so far, from now on his achievements and his tragic end will mean much more to us. Nothing, perhaps, will better help the student to appreciate the exquisite excellence of this head than a comparison of it with the head of Perikles shown on page 133. There we see elimination and abstraction, here precision and careful reproduction of the lines of nature, coupled with a true sense for beauty, seen in the excellent workmanship.

Portraiture was the highest attainment of Roman art, although considerable beauty was also achieved in triumphal arches. Their treatment belongs more properly under the head of architecture. They were, however, often covered with sculpture, and, therefore, cannot be passed by here without mention. Our illustration gives a scene from the decoration of the arch of Trajan at Beneventum in Italy. We see in it a peculiar mixture: the stateliness of the woman, her conception, and, to a certain extent, her execution carry us back to the suggestive art of the fifth and early fourth centuries; while the man with the little boy on his shoulders is so realistic that we cannot possibly forget that this is a creation of the Roman age.

We have followed Greek sculpture from

its beginning through its stages of perfection to the time when it is so fused with the Roman traditions that it may almost be called a Roman art. Different phases of this Greek art will appeal to different ones of us as the best, but we shall have to confess that all are good. This is the charm of Greek sculpture, that, though it changes, it does not decline, because it is securely founded on truthfulness and righteousness. In many Greek works, to be sure, we may discover, as Mr. Ruskin tells us, "some

appreciation of a work of art is impossible. If we, therefore, would know and best enjoy Greek sculpture, we must cultivate within us the love of all that God has created. Let us love nature and man, not only his soul but also his body, for it is God who has created both. The body is beautiful, and surely not deserving of the contempt with which we treat it and of the forgetfulness of its grace which makes us hide it, until it has come to pass that we must look at statues and pictures if we would know how it is made.



SCENE FROM THE ARCH OF TRAJAN AT BENEVENTUM.

things that are still false or fanciful, but whatever in them is false or fanciful is not the Greek part of it—it is the Phœnician or Egyptian or Pelasgian part," or, we may add, the Asiatic or Roman part.

Greek art itself is substantially what art always ought to be, that is, in Mr. Ruskin's language, "the expression of man's delight in God's work." Without this delight there cannot be any noble expression of thought in sculpture, and without it the keenest

Nothing is too mean in God's world, nothing too low, but what the lover of beauty may enjoy. The more we love and the more we feel, the better we shall appreciate Greek art.

May we not carry away from our common study a heart that is resolved to love and to enjoy! Let us enter into the true attitude of art; and if we cannot carve or use the brush, we will, at least by our every act, express our "delight in God's work."



LUNETTE BY LUCA DELLA ROBBIAS. FLORENCE.

Sculpture: Medieval, Renaissance and Decadence.

BY

WILLIAM ORDWAY PARTRIDGE,

SCULPTOR, NEW YORK.

EARLY CHRISTIAN AND BYZANTINE SCULPTURE. (16)

That period of art which we designate by the term medieval may be said to be confined to the centuries 450-1500. This period has been preceded by the classical and semi-classical art epochs, and was followed by the Renaissance movement, which was coincident with the revival of learning. It is full of Christian feeling, and excels in decorative effects. More especially did it shine in the minor arts of the illumination of manuscripts, and in the fashioning into artistic forms of the necessary utensils of life.

In that branch of art which is known as architecture the medieval period was par-

ticularly fruitful. It produced the finest specimens of ecclesiastical architecture the world has ever seen. As the church or the cathedral of that time was the expression of the highest feelings of the people, it followed that in its architecture were symbolized all the artistic ideals of the time. It was due to this that the medieval period found its first expression in the curious carvings and bas-reliefs found upon the lunettes and the side-posts of the doors, which represented personages or scenes from Holy Writ, together with every variety of animal form, both in relief and the round.

In the fourth century, under the rule of Constantine's successors, plastic arts in the Roman world had reached the lowest point of degradation to which they ever fell.

This period immediately preceded the time which we are considering, and while the pagan sculpture of that era was coarse in workmanship, feeble in design, and without expression or life, a large amount of sculpture was produced by Christian workmen, which, while of no high merit, was far superior to the pagan product. The faith which had inspired the golden age of pagan art had died, and art had expired with it. It belonged to the efforts of the Christian workmen of the time to revive the lost skill, and while the workmen of the Catacombs show no special knowledge of form or skill in modeling, yet the living faith that inspired them, and the subjects with which it supplied them, were sufficient to invest their work with a vigor and a dramatic force of expression that raises it far above the efforts of the late classic sculptors. A large number of sarcophagi are the chief existing specimens of this early Christian sculpture. They are richly decorated with reliefs, the subjects of which are usually scenes from the Old and New Testaments.

In the fifth century other plastic works similar in style were still produced in Italy, especially reliefs in ivory on bemas and episcopal thrones. The finest example of this species of sculpture that remains to us is the so-called chair of St. Peter, still preserved in Rome. But perhaps the most characteristic surviving example of the work in sculpture of the fifth century is the series of small panel reliefs on the doors of the Church of St. Sabina on the Aventine Hill in Rome. They represent a succession of scenes from Bible history, and in them much of the old classic style survives. Although archæologists disagree as to the precise date of these interesting sculptures, the costume of the figures offers strong evidence that they belong to the fifth century.

It is not easy to trace the progress of sculpture, century by century, through the Middle Ages. We know, broadly speaking, that **Byzantium** became in the main the seat and source of medieval art soon after the transference thither of the seat of empire, and that the plastic arts in that metropolis were, for a while, influenced by traces of the dull and lifeless art of the era of the

extreme classic decadence. But, as we have already noticed, fresh life and vigorous conception were soon infused into the arts by a people who possessed in large degree the germinating seeds of a new and vivid æsthetic development. If we take for example the bronze statue of St. Peter in his cathedral at Rome, we have a work of this period which heralds what was to come in the golden age of sculpture. Though classical in its lines, and somewhat stiff in



ST. PETER, IN ST. PETER'S CATHEDRAL, ROME.

its treatment, it breathes a dignity and force which were never attained by the mere copyists of the classical decadence.

Early in the sixth century a school of decorative sculpture arose at Byzantium which produced work that showed the very highest decorative power, and an executive facility of great spirit and vigor. The treatment of foliage on capitals and on bands of ornaments, especially in regard to the representation of the acanthus, that we find in the Church of St. Sophia at Con-

stantinople, and in many other buildings in the East, has never been surpassed in any other school of purely decorative sculpture. It is curious, too, to trace its origin—its growth out of the dull and meaningless ornamentation which was used so largely on Roman buildings in the time of Constantine.

But the production of metal-work, in which early Byzantine art excelled, especially in the handling of the precious metals, influenced in great measure its sculpture, even when the material was marble; and the adherence of Byzantine workmen to the lavish use of delicate surface ornament was often an injury to the breadth and simplicity of their reliefs. For many centuries, in fact until about the twelfth, the plastic arts of Byzantium, at least in the higher forms, made little or no progress. The influence of the Church was absurdly conservative, and the clerical suspicion of anything that hinted at sensual beauty was a fetter on the imagination of the artists. Representations of Christ were, according to clerical decree, to be without beauty of form, and impiety was attributed to the sculptor who ventured to invest the Savior with any of the nobility or beauty of the pagan gods.

Until about the twelfth century the narrowness of Byzantine art dominated in great measure the art of the Christian world. Little or no distinctiveness can be found in works executed in even widely separated centuries. This was due undoubtedly to the dogmatic unity of the Catholic Church, to its great monastic system, with its constant interchange of craftsmen, and to the fact that the seat of Catholicism was also the greatest school for learning any branch of the great arts.

The reason for the scarcity of existing examples of plastic art from the seventh to the twelfth century may perhaps be found in the predilection for the use of the precious metals, the intrinsic value of the objects naturally causing their early destruction. One of the most important surviving examples of the sculpture of the eighth to the ninth century is to be found in the Church of Friuli near Trieste. It consists of a series of gigantic wall-reliefs in hard stucco,

and affords us, by its resemblance to the reliefs of Theodora, executed some years earlier at Ravenna, a very striking example of the almost petrified state of Byzantine art in the years from 750 to 1000 or later.

To trace with any degree of clarity the progress of sculpture from 1000 to 1500, it will be well to take the chief countries of Europe separately and examine its history in them.

ENGLISH MEDIEVAL SCULPTURE. (17)

During the Saxon period, when stone buildings were rare, and even large cathedrals were built of wood, the plastic arts were mostly confined to the use of gold, silver, and gilt-copper. The earliest existing specimens of sculpture extant are a number of tall church-yard crosses, mostly in the northern provinces, and apparently the work of Scandinavian sculptors. They belong to a class of art which is not Christian in its origin, though it was afterwards used for Christian purposes, and so is thoroughly national in style, quite free from the usual widespread Byzantine influence. Of special interest from their early date—probably the eleventh century—are two large stone reliefs now in Chichester Cathedral, which are traditionally said to have come from the pre-Norman church at Selsey. They are thoroughly Byzantine in style, but evidently the work of some very ignorant sculptor. During the Norman period sculpture of a very rude sort was used, especially for the tympanum reliefs over the doors of churches. Christ in Majesty, the Harrowing of Hell, and St. George and the Dragon occur very frequently. Reliefs of the zodiacal signs were a common decoration of the richly-sculptured arches of the twelfth century, and are frequently carved with much power. The later sculptured ornaments are very rich and spirited, though the treatment of the human figure is still most weak.

The best preserved examples of monumental sculpture of the twelfth century are

a number of effigies of Knight Templars in the round Temple Church in London. They are laboriously cut in hard Purbeck marble, and much resemble bronze in their treatment; the faces are ugly, and the whole figures stiff and heavy in modeling; but they are valuable examples of the military costume of the time, the armor being purely chain-mail. Another effigy in the same church, cut in stone once decorated with painting, is a much finer piece of sculpture of about a century later. The head, treated in an ideal way with wavy curls, has much simple beauty, showing a great artistic advance. Another of the most remarkable effigies of this period is that of Robert, Duke of Normandy, in Gloucester Cathedral, carved with much spirit in oak, and decorated with painting.

Most rapid progress in all the arts, especially in that of sculpture, was made in England in the second half of the thirteenth century and the beginning of the fourteenth century, largely under the patronage of Henry III., who employed, and handsomely rewarded a large number of English artists, and also imported others from Italy and Spain, though these foreigners took only a secondary position among the painters and sculptors of England. The end of the thirteenth century was, in fact, the culmination of English art, and at this time a high degree of excellence was reached by purely national means, quite equaling and even surpassing the general average of art on the Continent, except perhaps in France. Even Niccolò Pisano could not have surpassed the beauty and technical elegance of the two bronze effigies in Westminster Abbey, modeled and cast by William **Torell**, a goldsmith and citizen of London, shortly before the year 1300. These are on the tombs of Henry III. and Queen Eleanor, and, though the tomb itself of the former is an Italian work of the Cosmati school, there is no trace of foreign influence in the figures. At this time portrait effigies had come into use, and both figures are treated in an ideal way. The crowned head of Henry III., with noble, well-modeled features, and crisp, wavy curls, resembles the conventional royal head on English coins of this and the following

centuries, while the head of Eleanor is of remarkable, almost classic, beauty, and of great interest as showing the ideal type of the thirteenth century.

In England purely decorative carving in stone reached its highest point of excellence about the middle of the fourteenth century—rather later, that is, than the best period of figure sculpture. The cathedrals at Rochester, Lichfield, York, Lincoln, Exeter, and many other ecclesiastical buildings in England are rich in examples of fourteenth-century sculpture, used occasionally with great profusion and richness of effect, but treated in strict subordination to the architectural background.

It may be well to say here a few words on the technical methods employed in the execution of medieval sculpture, which, in the main, were very similar in England, France, and Germany. When bronze was used, in England only for the use of royal persons or the richer nobles, the metal was cast by the delicate *cire-perdue* process, and the whole surface of the figure was then gilded. At Limoges, in France, a large number of sepulchral effigies were produced, especially between 1300 and 1400, and exported to distant places. These were not cast, but were made of hammered (*repoussé*) plates of copper, nailed to a wooden core, and richly decorated with *champlevé* enamels in various bright colors, applied over the whole surface. In order to give additional richness, this external sculpture was covered with a thin skin of *gesso*, or fine plaster mixed with size; on this, while still soft, and over the drapery and other accessories, very delicate and minute patterns were stamped with wooden dies and upon this the gold and colors were applied; thus the gaudiness and monotony of flat smooth surfaces covered with gilding or bright colors were avoided. Another material much used by medieval sculptors was wood, though from its perishable nature comparatively few examples survive; the best specimen being the figure of George de Cantelupe in Abergavenny Church. This was decorated with *gesso* reliefs, gilt and colored in the same way as the stone effigies.

FRENCH MEDIEVAL SCULPTURE. (18)

During the twelfth and thirteenth centuries the sculpture of France was, on the whole, the finest in the world, and was there used in the greatest profusion. The façades of large cathedrals were completely covered with sculptured reliefs and thick-set rows of statues in niches. The whole of the front was frequently one huge composition of statuary, with only sufficient architectural work to form a background and frame for the sculptured figures. Even the shafts of the doorways and other architectural accessories were covered with minute sculptural decorations, the motives of which were often, especially during the twelfth century, obviously devised from the metal work of shrines and reliquaries studded with rows of jewels. The sculptured doors of the north and south aisles of Bourges Cathedral are fine examples of the art of the end of the twelfth century, and so were the west doors of Notre Dame in Paris, until they were hopelessly injured by "restoration." The early sculpture at Bourges is specially interesting from the existence in many parts of its original colored decoration.

In France, as in England, the thirteenth century was the golden age of sculpture. While still keeping its early dignity, and subordination to its architectural setting, the sculpture reached a very high degree of graceful finish and even sensuous beauty. Nothing could surpass the loveliness of the angel statues around the Sainte Chapelle of Paris, and even the earlier work on the façade of Laon Cathedral is full of grace and beauty. Amiens Cathedral is especially rich in sculpture of this date,—as, for example, the noble and majestic statues of Christ and the Apostles at the west end; and the sculpture on the south transept of about 1260-70, of more developed style, and remarkable for dignity combined with soft beauty. (See the cut, p. 128.) The noble row of kings on the west end of Notre Dame at Paris has, like the earlier sculpture, been ruined by "restoration," which has robbed the statues of both their spirit and their vigor. (See the cut, p. 50.)

To the latter years of the thirteenth century belong the magnificent statues and reliefs around the three great western doorways of the same church, among which are no less than thirty-four life-sized figures. On the whole, the single statues throughout this period are finer than the reliefs with many figures. Some of the statues of the Virgin and the Child are of extraordinary beauty, in spite of their being often treated with a certain mannerism—a curved pose of the body, which appears to have been copied from ivory statuettes in which the figure followed the curve of the elephant's tusk. The north transept at Rheims is no less rich; the central statue of Christ is a work of much beauty and grace of form; and some nude figures—for example, that of St. Sebastian—show a knowledge of the human form which was very unusual at that early period. Many of these Rheims statues, like those of Torell at Westminster, are quite equal to the best work of Niccola Pisano.

The Abbey Church of St. Denis possesses the largest collection of thirteenth century monumental effigies, a large number of which, with supposed portraits of the early kings, were made during the rebuilding of the church in 1264; some of them appear to be "archaistic" copies of old contemporary statues.

Through the twelfth and thirteenth centuries we find sculpture becoming more secular. It has passed from the hands of the monks to the hands of the bishops, and these bishops were less subject to the Pope than were the monks, strange as it may seem, and permitted a great variety of subjects to be represented in sculpture. Some groups of great interest were now produced, and an actual Renaissance was dawning for France. The artist's liberty became more and more wide. The work of the time shows not only a democratic tendency, but a true classic feeling in choice of attitude and arrangement of line. The artists of this time seem to have known the laws of sculpture. Their statues and reliefs are well adapted to the position they occupy. The sculpture of this epoch is entirely decorative, and cannot be separated from architecture. In the



APOLLO AND DAPHNE BY BERNINI. ROME. (SEE PAGE 291.)

fourteenth century we meet the names of Jean **Ravi** and his nephew, Jean **Bouteiller**, sculptors who worked together upon a life of the Virgin in relief about the Cloister of Notre Dame in Paris.

In the fourteenth century French sculpture began to decline, though much beautiful plastic work was still produced. Some of the reliefs on the choir screen of Notre Dame at Paris belong to this period, as does also much fine sculpture of the transept of Rouen Cathedral and the west end of Lyons. At the end of this century an able sculptor from the Netherlands, called **Sluter**, executed much fine work under the patronage of Philip the Bold, for whose newly-founded Carthusian monastery in 1399 he sculptured the great "Moses Fountain," in the cloister, with six life-sized statues of prophets in stone, painted and gilt in the usual medieval fashion. The latter part of the fifteenth century in France was a time of transition from the medieval style, which had gradually been deteriorating, to the more florid and realistic taste of the Renaissance.

G ERMAN MEDIEVAL SCULPTURE. (19)

Until the twelfth century sculpture in Germany continued to be under the lifeless influence of Byzantium, tempered to an extent by an attempt to return to classical models. This is seen in the bronze pillar reliefs and other works produced by Bishop Bernward after his visit to Rome. Hildesheim, Cologne, and the whole of the Rhine provinces were the most active seats of German sculpture, especially in metal, until the twelfth century. Many remarkable pieces of bronze sculpture were produced at the end of that period, of which several specimens exist. The bronze front at Liège, with figure subjects in relief of various baptismal scenes from the New Testament, by Lambert Patras of Dinant, cast about 1112, is a work of most wonderful beauty and perfection for its time; other fonts in Osnabrück and Hildesheim cathedrals are surrounded by spirited reliefs, fine in conception, but inferior in beauty to

those on the Liège font. Fine bronze candelabra exist in the Abbey Church of Homburg and at Aix-la-Chapelle, the latter of about 1165. Mersburg Cathedral has a strange realistic sepulchral figure of Rudolf of Swabia, executed about 1100; and at Magdeburg is a fine effigy, also in bronze, of Bishop Frederick, treated in a more graceful way. The last figure has a peculiarity which is not uncommon in the older bronze reliefs of Germany; the body is treated as a relief, while the head sticks out and is quite detached from the ground in a very awkward way. One of the finest plastic works of this century is the choir screen of Hildesheim Cathedral, executed in hard stucco, once rich with gold and colors; on its lower part is a large relief of saints modeled in almost classical breadth and nobility, with drapery of especial excellence.

In the thirteenth century German sculpture made some considerable progress, but it did not reach the high standard of France. One of the best examples is the "golden gate" of Freiburg, with sculptured figures on the jambs after the French fashion. The statues of the Apostles on the nave pillars, and especially one of the Madonna at the east end, possess great beauty and sculpturesque breadth. The statues both inside and outside Bamberg Cathedral, of the middle of the thirteenth century, are nobly designed; and an equestrian statue of Conrad III., in the market place at Bamberg, supported by a foliated corbel, exhibits startling vigor and originality, and is designed with wonderful largeness of effect, though small in scale. The statues of Henry the Lion and Queen Mathilda at Brunswick, of about the same period, are of the highest beauty and dignity of expression.

Strasburg Cathedral, though sadly damaged by restoration, still possesses a large quantity of the finest sculpture of the thirteenth century. One tympanum relief of the Death of the Virgin, surrounded by the Sorrowing Apostles, is a work of the very highest beauty, worthy to rank with the best Italian sculpture of even a later period. Of its class nothing can surpass the highly decorative carving at Strasburg, with varied

realistic foliage studied from nature, evidently with the keenest interest and enjoyment. Nuremberg is rich in good sculpture of the fourteenth century. The Church of St. Sebald, the Frauenkirche and the west façade of St. Lawrence are lavishly decorated with reliefs and statues very rich in effect, but showing the germs of that mannerism which grew so strong in Germany during the fifteenth century. Of special beauty are the statuettes which adorn the "beautiful fountain" executed by Heinrich der **Balier** (1385-1396), and richly decorated with gold and colors by the painter Rudolf.

A number of colossal figures were executed for Cologne Cathedral between 1349 and 1361, but they are of no great merit. Augsburg produced several sculptors of ability about this time; the museum there possesses some very noble wooden statues of this school, large in scale and dignified in treatment. On the exterior of the choir of the Church of Marienburg Castle, is a very remarkable colossal figure of the Virgin of about 1340-50. Like the Hildesheim choir screen, it is made of hard stucco and is decorated with glass mosaics. The equestrian bronze group of St. George and the Dragon in the market place at Prague is excellent in workmanship and full of vigor, though much wanting in dignity and style. Another fine work in bronze of about the same date is the effigy of Archbishop Conrad (1261) in Cologne Cathedral, executed many years after his death. The portrait appears truthful, and the whole figure is noble in style. The military effigies of this time in Germany, as elsewhere, were almost unavoidably stiff and lifeless from the necessity of representing them in plate armor; the ecclesiastical chasuble, in which priestly effigies nearly always appeared, is also a thoroughly unsculpturesque form of drapery, both from its awkward shape and its absence of fold. The fifteenth century was one of great activity and originality in the sculpture of Germany, and produced many artists of high ability. One specialty of the time was the production of an immense number of wooden altars and reredoses, painted and gilded in the most gorgeous way, and covered with subject reliefs and

statues, the former often treated in a very pictorial way. Wooden screens, stalls, tabernacles, and other church fittings of the greatest elaboration and clever workmanship were largely produced in Germany at the same time, and on into the sixteenth century.

ITALIAN AND SPANISH MEDIEVAL SCULPTURE. (20)

Until the great revival of the plastic arts took place in the middle of the thirteenth century, the sculpture of Italy was decidedly inferior to that of all other northern countries. Much of it was actually the work of northern sculptors—as, for example, the very rude sculpture on the façade of St. Andrea at Pistoia, executed about 1186, by Giramos and his brother Adeodatus. Unlike the sculpture of the Pisani, and later artists, these early figures are thoroughly secondary to the architecture they are designed to decorate. They are evidently the work of men who were architects first and sculptors afterward. After the thirteenth century the reverse was usually the case, and, as at the west end of Orvieto Cathedral, the sculptured decorations are treated as being of primary importance, though the Italian sculptor-architect never allowed his statues or reliefs to weaken or damage their architectural surroundings, as is unfortunately the case with modern sculpture. In southern Italy, during the thirteenth century, there existed a school of sculpture resembling that of France, owing probably to the Norman occupation. The pulpit in the cathedral of Bavello, executed by Nicolaus de Bartholomeo di **Poggia** in 1272, is an important work of this class, it is enriched with very noble sculpture, especially a large female head crowned with a foliated coronet, and combines life-like vigor with largeness of style in a very remarkable way.

In the early medieval period the sculpture of northern **Spain** was much influenced by contemporary art in France. From the twelfth to the fourteenth century many French architects and sculptors visited and worked in Spain. The cathedral of Santi-

ago de Compostello possesses one of the grandest existing specimens in the world of the late twelfth century architectonic sculpture; this, though the work of a native artist, Master **Matto**, is thoroughly French in style. As recorded by an inscription on the front, it was completed in 1188. The whole of the western portal, with its three doorways, is covered with statues and reliefs, all richly decorated with color, part of which still remains. Around the central arch are figures of the twenty-four elders, and in the tympanum a very noble relief of Christ in Majesty, between saints and angels. As at Chartres, the jamb shafts of the doorways are decorated with standing statues of saints, St. James the Elder, the patron of the church, being attached to the central pillars. These noble figures, though treated in a somewhat rigid manner, are thoroughly subordinate to the main lines of the building. Their heads, with pointed beards and a fixed mechanical smile, together with stiff drapery arranged in long narrow folds, recall the Æginetan pediment sculpture of about 500 B. C. This appears strange at first sight, but the fact is that the works of the early Greek and the medieval Spaniard were both produced at a somewhat similar stage, in two far-distant periods of artistic development. In both cases plastic art was freeing itself from the bonds of a hieratic archaism, and had reached one of the last steps in a development which in the one case culminated in the perfection of the Pheidian age, and in the other led to the exquisitely beautiful yet simple art of the end of the thirteenth and early part of the fourteenth centuries,—the golden age of sculpture in France and England also. In the fourteenth century the silversmiths of Spain produced many works of sculpture of great size and technical power. One of the finest, by a Valentian called Peter **Bernec**, is the great silver memorial at Gerona Cathedral. It is divided into three tiers of statuettes and reliefs, richly framed canopied niches, all of silver, partly cast and partly hammered. In the fifteenth century an infusion of German influence was mixed with that of France, as may be seen in the very rich sculptured decorations which

adorn the main door of Salamanca Cathedral, the façade of St. Juan at Valladolid, and the church and cloisters of St. Juan de los Reyes at Toledo, perhaps the most gorgeous examples of architectural sculpture in the world. The carved foliage of this period is of a special beauty and spirited execution; realistic forms of plant growth are mingled with other more formal foliage in the most masterly manner. The very noble bronze monument of Archdeacon Pelayo in Burgos Cathedral was probably the work of Simon of Cologne, who was also architect of the Certosa at Miraflores, two miles from Burgos. The church of the Certosa monastery



TOMB OF KING JOHN II. AND QUEEN AT BURGOS.

contains two of the most magnificently rich monuments in the world, especially the altar to King John II. and the Queen, by Gil de Siloë,—a perfect marvel of rich alabaster canopy-work and intricate under-cutting. The effigies of the period have little merit.

Survey of Medieval Sculpture.—We have seen how in the medieval period art grew naturally out of artisanship. When the artisan began to think, when the spiritual nature within him was once awakened, he was no longer content with the bare roof and walls of his church, but sought to impress upon them the essence and form of his religion. The scriptural stories, and the deeds of the saints, he attempted to depict

in color, as well as in carving, upon every available wall-space. He aspired to see truth as well as to hear it expounded, and he sought through physical nature as well as through human tradition for emblems of the goodness and power of the Creator. From the work of the ivory and metal carver, which was of a refinement and artistic perception scarcely surpassed by the masters of the fifteenth century,

at first seemed to paralyze art entirely, and image-breaking took the place of image-making. As the centuries slipped away, and the art instinct began to again demand expression, beauty of form was made subservient to the purity of the sentiment expressed. This is why the medieval sculpture, when isolated from its architectural setting, seems so coarse in execution, and so untrue to the laws of form. The early



BAS-RELIEF BY LUCA DELLA ROBBIA. FLORENCE.

wrought out in the quiet and silence of the monastery, often with fasting and prayer, grew the sculptured saints and angels and storied figures that crowded one another on the façades of the great cathedrals and surrounded every shrine within them.

The growth of sculpture forms an instructive epitome of the development of the entire art-instinct from Paganism to Christianity. Christianity, in refusing to accept the pagan myths in any form of sculpture

and that these aspirations found expression in the diptych and in the symbols of his faith; and then, in a larger expression, in the adornment of God's house. Its consummation was in the Gothic cathedral, which our own poet Lowell describes with such rare felicity:

"But oh, this other, this that never ends,
Forever climbing, seeking still to climb,
Heavy as nightmare, airy light as fern,
Imagination's very self in stone."

Christian work shows evidences of the early Roman convert, who at his best was never a good artist. When the workmen became more expert and yet were still imbued with the one idea of working for the glorification of God, as expressed in the adornment of his temple, the cathedral became the epitome, not only of the whole Christian idea, but also of the daily life of the whole people, which centered round it in a way that is plainly expressed by the manner in which their homes, schools, and civic buildings clustered around and about the wings of the cathedral. We have attempted here to show that medieval art had its inception in the desire of man to record his spiritual aspiration,

ITALIAN RENAISSANCE SCULPTURE. (21)

During the fourteenth century Florence and the neighboring cities were the chief centers of Italian sculpture, and their numerous sculptors, notably Giovanni Pisano, Andrea Pisano, and Andrea Oreagna, of successively increasing artistic power, lived and worked until, in the fifteenth century, Florence had become the aesthetic capital of the world, and reached a pitch of artistic wealth and perfection which Athens alone in its best days could have rivaled. The similarity between the plastic arts of Athens in the fourth or fifth centuries B. C. and of Florence in the fifteenth is not one of analogy only. Though free from any touch of copyism, there are many points in the works of such men as Donatello, Luca della Robbia, and Vittore Pisanello, which strongly recall the sculpture of ancient Greece, and suggest that, if a sculptor of the later Pheidian school had been surrounded by the same type of face and costume as that among which the Italians lived, he would have produced plastic works resembling those of the great Florentine masters. In the fourteenth century in northern Italy various schools of sculpture existed, especially at Verona and Venice, whose art differed widely from the contemporary art of Tuscany (Florence and Pisa); but Milan and Pavia, on the other hand, possess sculptors who follow closely the style of the Tuscan Pisani. The chief examples of the latter class are the magnificent shrine of St. Augustine, in the Cathedral of Pavia, dated 1362, and the somewhat similar shrine of St. Peter, the Martyr, 1339, by **Balduccio** of Pisa, in the church of St. Eustorgio at Milan, both of white marble, decorated in the most lavish way with statuettes and subject reliefs. Many other fine pieces of the Pisan school exist in Milan. The well-known tombs of the Scaliger family at Verona show a more native style of design, and in general form, though not in detail, suggest the influence of transalpine Gothic. In Venice the northern and almost French character of much of the early fifteenth century sculpture is more strongly marked,

especially in the noble figures in high relief which decorate the lower story and angles of the Doge's Palace. Those are mostly the work of a Venetian, named Bartholomeo **Bon**. A magnificent marble tympanum by Bon has recently been added to the South Kensington Museum; it has a noble colossal figure of the Madonna, who shelters under her mantle a number of kneeling worshipers; the background is enriched by foliage and heads, forming a Jesse tree, designed with great decorative skill. The cathedral of Como, built at the very end of the fifteenth century, is decorated with good sculpture of almost Gothic style, but on the whole rather dull and mechanical in detail, like much of the sculpture in the extreme north of Italy. A large quantity of rich sculpture was produced in Naples during the fourteenth century, but of no great merit, either in design or in execution. The lofty monument of King Robert, 1350, behind the high altar of St. Chiara, and other tombs in the same church, are the most conspicuous works of this period. Very beautiful sepulchral effigies in low relief were produced in many parts of Italy, especially at Florence. The tomb of Lorenzo Acciaiuoli in the Certosa, near Florence, is a fine example of about the year 1400; but it was not until the middle of the century that the arrival of able Florentine sculptors, such as **Filarete**, **Mino da Fiesole**, and the **Pollajuoli**, initiated a brilliant era of artistic activity in Rome, which, however, for about a century continued to depend on the presence of sculptors from Tuscany and other northern provinces. It was not, in fact,



DAVID BY DONATELLO.



DETAIL OF THE DAVID BY MICHELANGELO. FLORENCE.

until the period of full decadence had begun that Rome itself produced any notable artists. Meanwhile, at Florence the **Pisani** and Arnolfo del **Cambio** were succeeded by **Orcagna** and others, who carried on and developed the great lessons that the Renaissance had taught. **Ghiberti**, the sculptor of the world-famed Baptistery gates (see the panel, p. 29); **Donatello**, the master of delicate relief and dignified realism; Luca della **Robbia**, with his classic purity of style and sweetness of expression, came next in order. Unsensual beauty, elevated by religious spirit, was attained in the highest degree by Mino da **Fiesole**, the two **Rossellini**, Benedetto da **Majano**, and other sculptors of Florence. Two of the noblest equestrian statues the world has

other parts of Italy, such as Pavia, the traditions of the fifteenth century lasted longer, though gradually fading. The statuary and reliefs which make the Certosa near Pavia one of the most gorgeous buildings in the world are free from the influence of Michelangelo, which at Florence and Rome was over-eminent. Though much of the sculpture was begun in the second part of the fifteenth century, the greater part was not executed until much later. The magnificent tomb of the founder, Giovanni Galeazzo Visconti, was not completed until about 1560, and is a gorgeous example of the style of the Renaissance grown weak from excess of richness, and from loss of the simple purity of the art of the fifteenth century. Everywhere in this wonderful build-

probably ever seen are the Gattamelata statue at Padua by Donatello, and the statue of Colleoni at Venice by **Verrocchio**. A third, which was probably of equal beauty, was modeled in clay by Leonardo da **Vinci**, but it no longer exists. Finally came **Michelangelo**, who raised the sculpture of the modern world to its highest pitch of magnificence, and at the same time sowed the seeds of its rapidly approaching decline; the head of his David is a work of unrivaled dignity. His rivals and imitators, Baccio Bandinelli, Giacomo della Porta, Montelupo, Ammanati, Prospero Clementi, and others copied and exaggerated his faults without possessing a touch of his gigantic genius. In

ing the fault is the same, and the growing love of luxury and display which was the curse of the time is reflected in the plastic decoration of the whole church. The old religious spirit had died out, and was succeeded by unbelief or by an affected survival of paganism. Monuments to ancient Romans such as those of the two Plinys, on the façade of Como Cathedral, or as that erected at Rimini by Sigismondo Pandolfo in honor of Isotta, arose side by side with shrines and churches dedicated to the saints. We have seen how the youthful vigor of the Christian faith vivified for a time the dry bones of expiring classic art, and now the decay of this same belief brought with it the destruction of all that was the most valuable in medieval sculpture. Sculpture like the other arts became the slave of the rich, and ceased to be the natural expression of a whole people. Though for a long time in Italy, great technical skill continued to exist, the vivifying spirit was dead, and at last a dull scholasticism or a riotous extravagance of design became the leading characteristic.

The term Renaissance applies more properly to Italy than to any other country, because Italy was the inspiration, origin and center of this movement, and the Renaissance in Italy was a re-birth in very truth; the coming to light of that spirit of beauty so alive in the days of Roman grandeur, and which suffered an eclipse in the middle ages. The Italians made a mistake, however, in believing that they were reviving the glory of past civilizations, while in reality their great men were only inspired by classical art, and gave to their time an art that was distinctively Italian and modern, what one may call a humanized art.

ITALIAN DECADENCE SCULPTURE. (22)

The period of the decadence may be comprised in the years from 1600 to 1800. While Rome and Florence were disputing for the body of the dead Angelo as fervently as they had quarreled over him when he was alive, the art of which he had

been the master exponent was declining steadily but surely. The very characteristics that had made Angelo great were the precursors of the decadence of his art, although now and again there were recurring waves of artistic impulse that seemed to herald a second Renaissance. The tide-water mark left by the greatest sculptor of this time was not again reached or even



TOMB OF GIOVANNI GALEAZZO VISCONTI IN THE CERTOSA NEAR PAVIA.

approached by his successors. The virile strength of Angelo, and his passionate naturalism, which saw men through Olympian eyes, became the stumbling block of the lesser spirits who followed him, and, like **Bandinelli** with his *Hercules*, they produced figures of exaggerated muscular development and coarseness that lacked the spiritual energy which gave life to the creations of Angelo. So in like measure was the

work of **Ammanati**, the rival of Bandinelli (although in some ways superior to his), characterized by an utter lack of the spirit with which Michelangelo unconsciously imbued his creations, because he had it in himself. I may mention a third contemporary, **Tribolo**, who, like Ammanati, was a pupil for

a time of the famous architect Sansovino. He, too, found his ruin in the imitation of Angelo.

If any one doubts that the decadent era of sculpture had set in at Angelo's death, let him compare the creations of his followers, with the allegorical statues of the masters of the fourteenth and fifteenth centuries. We cannot pass over the beginning of the decadent period without mentioning Benvenuto **Cellini** (1500-1572), who had the commendation on more than one occasion of Michelangelo himself. While his statue of Perseus holding the head of Medusa is well known to all travelers in Florence, his artistic fame must rest on his art of gold-working rather than on his picturesque conception. In him culminated that wonderful art of metal-working which had flourished for many centuries in Florence. Before leaving this early decadent period I must mention the name of Giovanni da **Bologna**, whose most important group, called the "Rape of the Sabines," stands close to the Perseus in the Loggia dei Lanzi in Florence, but who is best known to the art world by his "Flying Mercury," which has been reproduced in many sizes and is an artistic triumph in its modeling and casting.

While there are many minor names in this period, we may pass them over in silence. Imitation had taken the place of creation and inspiration, and patronage had reduced the artist to the position of a craftsman instead of a free patriot of the republic. The rich had selfishly given themselves over to the enrichment of their private dwellings, and art no longer sought to ennoble the public buildings, such as cathedrals and civic courts, with its productions. It is the old story of technique taking the place of soul. One may well say that the history of sculpture closes in this sixteenth century, so that when the Italian wishes to express his contempt for a work of art he can find no phrase more adequate than "sei cento."

It was through these sixteenth-century artists also that the style known as **Baroque** came into existence. This style may be defined as a straining after the impossible, the effort to express in form what belongs to the realm of the painter and the musician.



PERSEUS WITH THE HEAD OF MEDUSA.
Bronze statue by Cellini. Florence.

Lorenzo **Bernini** (1598-1680) was well called the prophet of this style; he had the fatal faculty of the over-trained craftsman, and stopped at nothing. We find him carving clouds out of solid marble in order to make a comfortable seat for St. Peter; and those angels that one passes in crossing the Tiber to reach St. Peter's are clothed in garments that strain after the effect of the wind-blown drapery of a Winged Victory, which the Greek expressed so naïvely.

His chief early group, the Apollo and Daphne, in the Borghese Casino, is a work of wonderful technical skill, and delicate high finish, combined with soft beauty and grace, though too pictorial in style. (Page 281). In later life Bernini turned out work of brutal coarseness, designed in a thoroughly unsculpturesque style. The churches of Rome, the colonnade of St. Peter's, and the bridge of St. Angelo are crowded with his clumsy colossal figures, half-draped in wildly fluttering garments,—perfect models of what is worst in the plastic arts. And yet his works received perhaps more praise than those of any other sculptor of any age, and after his death a scaffolding was erected outside the bridge of St. Angelo, in order that people might walk round and admire his row of feeble, half-naked angels. For all that, Bernini was a man of undoubted talent, and in a better period of art would have been a sculptor of the first rank; many of his portrait-busts are works of great vigor and dignity, quite free from the mannered extravagance of his larger sculptures. Stefano **Maderna** (1571-1636) was the ablest of his contemporaries; his clever and much-admired statue, the figure of the dead St. Cecilia under the high altar of her basilica, is chiefly remarkable for its death-like pose and the realistic treatment of the drapery. Another clever sculptor was Alessandro **Algardi** of Bologna (1598-1654). In the next century at Naples, **Queirolo**, **Corradini**, and **Sanmartino** produced a number of statues, now in the chapel of St. Maria de' Sangii, which are extraordinary examples of wasted labor and ignorance of the simplest canons of plastic art. These are marble statues enmeshed in nets or covered with thin veils, executed with almost deceptive



MERCURY BY JOHN OF BOLOGNA. FLORENCE.

realism, perhaps the lowest stage of trickery and degradation into which the sculptor's art can possibly fall. In the eighteenth century Italy was naturally the headquarters of the classical revival, which spread thence throughout most of Europe. **Canova** (1757-1822), a Venetian by birth, who spent most of his life in Rome, was perhaps the leading spirit of this movement, and became the most popular sculptor of his time. His work is very unequal in merit, mostly dull and uninteresting in style, and is occasionally marred by a meretricious spirit very contrary to the true classic feeling. His group of the Three Graces, the Hebe, and the very popular Dancing-girls, copies of which in plaster disfigure the stairs of



THESEUS AND CENTAUR BY CANOVA. VIENNA.

countless modern hotels on the continent, are typical examples of Canova's worst work. Some of his sculpture is designed with far more of the purity of antique art; his finest work is the group of Theseus slaying a Centaur at Vienna. Other celebrated productions of Canova are the Perseus of the Belvedere (Rome), the boxers Kreugas and Damoxenes also in the Belvedere, the Cupid and Psyche of the Louvre, Paris of the Glyptothek in Munich, and Hercules and Lichas in Venice. Canova's attempts at Christian sculpture are singularly unsuccessful, as, for example, his pretentious monument to Pope Clement XIII., in St. Peter's at Rome, that to Titian at Venice, and Alfieri's tomb in the Florentine church of Santa Croce.

ENGLISH AND GERMAN RENAISSANCE AND DECADENCE SCULPTURE. (23)

At the beginning of the sixteenth century sculpture in England was entering upon a period of rapid decadence, and to some extent had lost its native individuality. The finest series of statues of this period are those of life-size upon the walls of Henry VIII.'s chapel at Westminster, and others over the various altars. These ninety-five figures, which represent saints and doctors of the Church, differ very much in merit. Some show German influence, others that of Italy, while a third class are, as it were, "archaistic," imitations of older English

sculpture. In some cases the heads and general pose are graceful, and the drapery dignified, but in the main they are coarse both in design and in workmanship, as compared with the plastic art of the thirteenth century and also of the fourteenth. This decadence of English sculpture caused Henry VII. to invite the Florentine **Torrigiano** to come to England to model and cast the bronze figures for his own magnificent tomb, which still exists in almost perfect preservation. The recumbent effigies of Henry VII. and his queen are fine specimens of Florentine art, well modeled with life-like portrait heads, and of very fine technique in the casting. The altar-tomb on which the effigies lie is of black marble, decorated with large medallion reliefs in gilt bronze, each with a pair of saints,—the patrons of Henry and Elizabeth of York—of very graceful design. The altar and its large baldacchino and reredoses were the work of Torrigiano, but were destroyed during the seventeenth century. The reredos had a large relief of the resurrection, executed in painted terra-cotta, as were also a life-sized figure of the dead Christ under the altar slab, and four angels on the top angles of the baldacchino. A number of fragments of these figures have recently been found in the "pockets" of the nave vaulting, where they had been thrown after the destruction of the reredos. Torrigiano's bronze effigy of Margaret of Richmond in the south aisle of the same chapel is a very skillful but realistic portrait, apparently taken from a cast of the dead face and hands. Another terra cotta effigy in the Rolls chapel is also, from internal appearance, attributed to the same able Florentine. Another talented Florentine sculptor, Benedetto da **Rovezzano**, was invited to England by Cardinal Wolsey to make his tomb, of which only the marble sarcophagus now exists, and has been used to hold the body of Admiral Nelson in St. Paul's Cathedral. Another member of the same family, named Giovanni, was the sculptor of the colossal terra cotta heads of the Caesars, affixed to the walls of the older part of Hampton Court Palace.

During the troublous times of the Refor-

mation, sculpture, like the other arts, continued to decline. Of seventeenth century monumental effigies that of Sir Francis Vere in the northern transept at Westminster is one of the best, though its design—a recumbent effigy overshadowed by a slab covered with armor, upborn by four kneeling figures of men-at-arms—is about an exact copy of the tomb of Englebert II. of Vianden-Nassau. The finest statues of this century are those of George Villiers, Duke of Buckingham, and his wife, at the northwest of Henry VII.'s chapel. The effigy of the Duke, in rich armor of the time of Charles I., lies with folded hands in the usual medieval pose. The face is fine and well modeled, and the casting is very good. The allegorical figures at the foot are caricatures of the style of Michelangelo, and are quite devoid of merit, but the kneeling statues of the Duke's children are designed with grace and pathos. A large number of very large and handsome marble and alabaster tombs were erected throughout England during the seventeenth century. The effigies are poor and coarse, but the rich architectural ornaments are effective and often of beautiful materials, alabaster being mixed with various richly-colored marbles in a very skillful way. Nicolaus **Stone** (1647), who worked under the supervision of Inigo Jones, appears to have been the chief English sculptor of this time. During the eighteenth century English sculpture was mostly in the hands of Flemish and other foreign artists, of whom **Roubiliac** (1695-1762), **Schumaker** (1691-1773), and **Bysbrack** (1694-1770) were the chief. The ridiculous custom of representing Englishmen of the eighteenth and nineteenth centuries in the toga or the armor of an ancient Roman was fatal alike to artistic merit and eikonic truth, and when, as was often the case, the wig of the Georgian period was added to the costume of a Roman general, the effect was supremely ridiculous. **Nollekens** (1757-1823), a pupil of Schumaker's, though one of the most popular sculptors of the eighteenth century, was a man of very little real ability. John **Bacon** (1740-1799) was in some respects an able sculptor.

John **Flaxman** (1755-1826) was in England

the chief initiator of the classical revival. For many years he worked for Josiah Wedgwood, the potter, and designed for him an immense number of vases covered with delicate cameo-like reliefs. Many of

classic beauty. His illustrations in outline to the poems of Homer, Aeschylus and Dante, based on drawings of Greek vases, have been greatly admired, but they are unfortunately much injured by the use of thickened outline on one side of the figures,—an unsuccessful attempt to give a suggestion of shadow. Among Flaxman's many other works the most celebrated is the Shield of Achilles.

During the first half of the eighteenth century the prevalence of a cold, lifeless pseudo-classic style was fatal to individual talent, and robbed the sculpture of England of all vigor and spirit.

It may be well understood that the Renaissance movement did not affect the sluggish Germans as quickly as it did the more sensitive Gauls. Still the fifteenth century found in Germany a movement going on for a more natural order of sculpture; and the happy return to nature, which had stirred the Italians so deeply, was destined to work out greater results in art than mere theories and speculations. The schools in Southern Germany, Nuremberg and Swabia were the first to feel this movement from Italy, while the schools of the Rhine, Saxony, Prussia and the northern provinces were related more closely with the art of the Netherlands. In this period appear the names of Peter Vischer and Adam Craft. After their names



KING ARTHUR BY PETER VISCHER. INNSBRUCK.

these, taken from antique gems and sculpture, are of great beauty, though hardly suited to the special necessities of fictile ware. Flaxman's large pieces of sculpture are of less merit, but some of his marble reliefs are designed with much spirit and

there is no sculptor worthy of special notice until we come to the name of Andreas Schlueter in the seventeenth century, and even his sculpture is too much tinged with the wild methods of Bernini to be of great moment in the history of art.



GALLERY OF HISTORIC FRENCH SCULPTURE IN THE ART INSTITUTE OF CHICAGO.

Nymph by Magnier. Versailles. *Pediment of the old Custom House, Rouen.* *Relief over entrance to Château de la Ferté-Milon.*
Three Graces by Pilon. Louvre. *Diana by Coysevox. Louvre.* *Tomb of Francis II. and Wife. Nantes, 1505.* *Tomb of Eward de Fouillon. Amiens, 13 Cen.*

FRENCH RENAISSANCE AND DECADENCE SCULPTURE. (24)

The only real Renaissance may be said to have taken place in Italy. Outside of that country, where, as the poet says, everything sings, the word Renaissance is used with a foreign significance; and it was more the fusion of the national style of architecture with the Italian. Before the fifteenth century that wonderful and complete development of Romanesque and Gothic architecture—the glory of medieval France, and the despair of modern Gaul—was accompanied by a development in sculpture hardly less magnificent.

This sculpture met the common fate of later stages in art, over-elaboration; and thus was easily supplanted in the fifteenth century by the new sculpture introduced from Italy through the mediation of several Italian sculptors. The great châteaux, public buildings, private houses, and finally churches were treated with sculptural decoration in the Renaissance style.

While the time and the birth of Jean **Goujon** is still being debated, the fact is recognized that he is easily the most distinguished sculptor of the sixteenth century in force and in originality of conception, in bold and rapid execution, tempered with a certain classic grace. His most famous works are the reliefs on the Fontaine des Innocents and upon the Louvre, which have been copied in this country, and may be seen in the Museums.

No sculptor of any great merit appears to have arisen in France during the seventeenth century, though some, such as the two **Coustons**, had great technical skill. Pierre **Puget** (1622-1694) produced vigorous but coarse and tasteless work, such as Milo devoured by a Lion. Other sculptors of the time were Simon **Guillian**, François and Michael **Anguier**, and Antoine **Coysevox** (1640-1720), the last a sculptor of Lyons, who produced some fine portrait busts. He worked largely in terra-cotta, and modeled with great spirit and invention, though in the sensual, unsculpturesque manner prev-

alent in his time. In the following century Jean Antoine **Houdon** (1740-1828), a sculptor of most exceptional power, produced some works of the highest merit, at a time when the plastic art had reached a very low ebb. His standing colossal statue of St. Bruno in St. Maria degli Angeli at Rome is a most noble and most stately piece of portraiture, full of commanding dignity and expression. His seated statue of Voltaire in the foyer of the Théâtre Français is a most striking piece of life like realism. Houdon may, in fact, be regarded as the precursor of the modern school of French sculpture of the better sort. About the middle of the eighteenth century a revolution was brought about in the style of sculpture by the suddenly revived taste for antique sculpture. A period of dull, pseudo-classicism succeeded, which in most cases stifled all talent and reduced the plastic arts to a lifeless form of archæology. Regarded even as imitations, the works of this period are very unsuccessful; the sculptors got hold merely of the dry bones, not of the spirit of classic art; and their study of the subject was so shallow and unintelligible that they mostly picked out what was third class for special admiration, and ignored the glorious beauty of the best works of true Hellenic art. Thus in sculpture, as in painting and architecture, a study which might have been stimulating and useful in the highest degree, became a serious hindrance to the development of modern art, and this not only in France but also in the other countries of Europe.

To sum up, we have seen that the causes that gave the years between Angelo's death and the close of the seventeenth century the name of the Decadent era was the substitution of a mere mechanical dexterity for thought, and the exaltation of costly materials at the expense of subject matter. Prodigality and luxury choked the inspiration and evolution that belong to simplicity and truth in life, and the result was inevitable. The work of the time is characterized by affectation and an utter lack of genuine simplicity. It was a period analogous to the era of decadence that followed after the art of Praxiteles in 350 B. C. Between its inception and the happy period inaugurated by the German critics, Winckelmann (1717-1768) and Lessing (1729-1781), which looked to a classical revival as the only salvation possible, there lived in various European cities some men who, though regarded by their contemporaries as artists of the first rank, and in some respects justly so, cannot be placed in the same class as the masters of the fourteenth and fifteenth centuries, or, indeed, with some of the nineteenth century. These men will be remembered in art, not so much for the work they did, since that was tainted by a too close following of the antique, as for their earnest desire to raise art to a loftier plane than it had occupied since the death of Angelo. They were great in spirit rather than in accomplishment, for in straining too constantly after the antique, they lost sight of Nature itself, which was the source of all Greek inspiration.





DEPARTURE OF THE VOLUNTEERS OF 1792 BY F. RUDE.

The Fine Arts

A University Course
in

Sculpture
Painting
Architecture
and
Decoration

IN THEIR HISTORY
DEVELOPMENT *and* PRINCIPLES

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RELIEF ON THE PAVILION DE FLORE, PARIS, BY J. B. CARPEAUX. (SEE P. 301).

Sculpture of the Nineteenth Century.

BY

LORADO TAFT.

INSTRUCTOR IN SCULPTURE, ART INSTITUTE OF CHICAGO.

FRENCH SCULPTURE.(1)

There is one land at least where even in this modern day the sculptor's art is at home, where its appreciation is not an acquired taste nor its practice a "survival." In France sculpture's title is clear; its lineage runs back for centuries. From the days of the earliest church builders there has always been sculpture in that fascinating land. The Gothic cathedral alone could have suggested the

thought that architecture is "frozen music." The decorations of these glorious piles are eloquent of the skill as well as of the faith of those who builded. Each chisel stroke was a prayer, and love guided the cunning hands which wrought out "to the glory of God" these rare traceries and noble sculptures.

Thus launched, the statuary's art has never lost its hold upon the people of France. The "artistic succession" has never been broken. Each century has had its

great name. Every year the beautiful churches and palaces and parks have grown richer in memorials and decorations. And every year, too, the number of sculptors has increased. To-day there must be many thousands of them, big and little, practicing their sturdy art in the ateliers of Paris.

In the early years of the nineteenth century all sculptors were under the sway of the so-called classic influence. All Europe was "doing Greek," as it fondly imagined, though little enough would an old-time Hellenic sculptor have recognized of his art in the elegantly polished limbs and sedulously cold and formal poses of that sophisti-

our very day. His portraits stand out in a period of conventional art, sole guarantees of a better era. They represent no fashion; their author was a law unto himself. He bowed only unto nature, studied her alone; and to-day when the very names of his clever and "successful" colleagues are forgotten, that of Houdon has been exalted to a place in the kingly line of genius. **Chaudet**, **Pradier** and **Bosio** were men of undoubted talent, but they had nothing in particular to say and went with the current. Their works interest us to-day only as illustrations of the taste of the period.

David d'Angers earned for himself eternal fame and the gratitude of all posterity through his wonderful medallions. No greater master of relief ever lived. The Parisian "medallists" of to-day may surpass him in delicacy of finish, but for vigor and endless resource of invention he has not been approached. "Whether the subject be intractable or not seems to have made no difference to David." His statues, on the other hand, with the exception of the academic *Philopœmon* of the Louvre, are awkward and displeasing. The *Bichat*, in the *École de Médecine*, falls but little short of caricature. The much-praised pediment of the *Pantheon* is bold, but hard and in no sense beautiful.

The greatest name in the first half of the century is that of **François Rude** (1784-1855). Rude's position is an interesting one. He was not insensible to the spirit of the time. A schoolman and a teacher, he professed the theories of the so-called "classic" style, and when not particularly inspired, produced work as harmless and commonplace as that of his colleagues. But he was a great man in spite of this policy of non-resistance, perhaps a greater artist than he himself realized. For, time and again, we find him rising to splendid heights, and once at least he becomes sublime, in spite as it were of all of his theories and everyday practices. His life is too fine and suggestive to be squeezed dry in a few lines here. Let the reader rather turn to Hamerton's monograph and then to the group of the *Departure on the Arc de Triomphe*, the greatest thing, the most inspired work ever



GENERAL BONAPARTE BY D. D'ANGERS.

cated age. It was a fashion which endured long and was sufficiently absurd; but after all it was a better fashion than that which had dictated the exaggerated, theatrical art of the preceding period. Sculpture had made one step towards its own rightful form. "Simplicity" was the watchword. A simplicity which now seems to us amusingly ostentatious became the rule.

There are always two or three men in a thousand who are unwilling or unable to conform with the mutable many. **Houdon** had been of this kind. He belongs in date (1741-1828) to the eighteenth century, but in spirit he is of the nineteenth—indeed of

wrought by a French sculptor. (See the cut, p. 298.) Even had Rude never created this marvel his dead Cavaignac of Montmartre and his superbly living Gaspard Monge at Beaune would have insured him a place among the masters.

Of Rude's many pupils two were destined to win enduring fame. Jean-Baptiste **Carpeaux** (1827-1875) lived but forty-eight years, yet no sculptor has so left his impress upon external Paris since Jean Goujon. In the garden of the Tuileries is his early group, the terrible tragedy of Ugolino and his clinging, famished boys. The Pavillion de Flore bears as a jewel the incomparable relief of the flower nymph and attendant roughish babies. On the façade of the Opera is that marvel in stone, the Dance; and, crowning the fountain of the Observatory, the Four Quarters of the World are represented by women, to whom Love has apparently delegated his responsibility of making the earth turn round. There are other things in Paris by Carpeaux, marvelous busts like that of Gérôme, and many small vivacious works. The sculptor's life was full of feverish activity, and his works partook of its animation. They fairly sparkle. Their play light and shade is wonderful, their joyousness exuberant. They are an unfailing delight to the eye. I never pass the Opera House without looking at the group; while of the Pavillion de Flore I never saw anything but the relief. (See cut, p. 299.)

Barye died, as did Carpeaux, in 1875, but was a much older man, since the great "ani-



THE DANCE BY J-B. CARPEAUX.

malist" was born in 1795. Like Carpeaux, again, he was a unique personality, standing out in strong contrast from all of his associates. While Carpeaux's nymphs capered and laughed in the very faces of the Academy's self-conscious creations, Barye's wonderful little bronzes were likewise bewildering and delighting all but the "elect." They were viewed with suspicion by the critics, because of their very spontaneity. But in the end their merit won recognition. That Barye's decorative figures and groups are equally fine we are assured by high authorities. To me these larger works are of but moderate interest. So much has been written on this great artist that we may well guard our space for the less familiar names of our own time.



OURANG-OUTANG AND SAVAGE. E. FRÉMIET.

FRENCH SCULPTURE. — *Continued.* (2)

Since the death of Barye, Emmanuel **Frémiet** (1824—) has been the unchallenged leader of the French animal sculptors. This means, of course, that there is no greater living artist in that line of work. He was not a pupil of Barye, as is generally supposed, but studied under the direction of his uncle, the sculptor Rude. One feels in all his work the assurance which comes from thorough knowledge. His taste is not always so satisfactory. We recall those horrors of various salons: The Death Struggle of the Hunter and Bear, the Gorilla Carrying off a Negro Woman, and his recent group showing the death grapple between an enormous orang-outang and a savage, where the beast, having gotten the advantage of his adversary with a grip of iron about his neck, strangles him to death. However, Frémiet has done monumental works of great beauty, and we can forgive him these excursions into the region of horrors when we understand that the groups were destined to a museum of natural history and not a public square. And really, you forget after the first shock

how dreadful they are in your admiration of their superb and masterly modeling. But it is in his quieter subjects that M. Frémiet's work becomes dignified and therefore more truly sculptural. Especially fine is that solid, impassive Torch-bearer of the Hotel de Ville. The intensely alert face contrasting with the straight architectural lines of horse and rider and torch gives this composition a peculiar, subtle power, an illusion of life. No amount

of gesticulation could have been so convincing. Hardly less monumental, though suggesting motion, is the Knight Errant. There is a feeling of mass and of irresistible momentum in this work which with its perfect medieval character give it an impressiveness seldom found in modern art.

The Louis d'Orleans, which stands in the



LOUIS D'ORLEANS BY E. FRÉMIET.

quadrangle of the restored château at Pierrefonds is generally referred to as Frémiet's masterpiece. In this class of work he is perfectly at home, and makes no mistakes. One feels that no living artist could give more truly the old-time character, for this sculptor knows archæology as he knows anatomy. The Louis has to an unusual degree the ever-present dignity of Frémiet's riders, comporting so well with the monumental character of these compositions. One feels that this grim warrior and the armored battle horse must be living creatures, their stillness is so nervous and intense.

Frémiet's Joan of Arc is well known. She has stood for many years on the Rue de Rivoli, a very effective and beautiful statue, and a great favorite with the Parisians. The only trouble with this really excellent work is that a greater artist has had a yet loftier and more satisfying vision of the Maid of Orleans. Paul Dubois has spoiled for us all other representations of the gentle warrior.

M. Frémiet is represented in the Luxembourg by a very amusing early work, Pan and Young Bears, a young faun stretched on the ground feeding honeycomb to a couple of bear cubs. The faun's laughter at the greediness of his ungainly little guests is contagious.

At the Exposition of 1900 this prolific artist displayed eight important works in the decennial section. In the retrospective exhibit nine others appeared, while among the manufactured bronzes his name was everywhere to be seen. The larger groups of recent date, like the St. George and St. Michael, are somewhat hard and dry in treatment, and the relief of the Man and Young Bear of the Stone Age is hopelessly bad in both composition and

technique; but in smaller works the aged fingers show no loss of cunning. Certain of them are indeed among the finest things that the great sculptor has ever produced.

Another worthy name in this field of



CHARITY BY P. DUBOIS. (SEE PAGE 304).

sculpture is that of Auguste **Cain** (1822-1894). His large groups are almost as well known in this country as in France.

In the entrance hall of Chicago's Art Institute are to be seen four of the choicest pieces of modern sculpture, the casts of

those famous figures which Paul **Dubois** (1829—) modeled for the tomb of General Lamoricière in the cathedral of Nantes. Here sits the ideal of Military Courage, with watchful eye and resolute mouth; Faith, the slender girl, her pure face and clasped hands upraised; venerable Meditation, with thought-furrowed brow; and—worthy to be called greatest—all-beneficent, all-satisfying Charity. To their creation the leader of modern French sculpture consecrated several years of loving toil. They in turn

years of ordinary student life. Indeed, the teacher had nothing more to give him. Though past the age of competition for the prize of Rome, he was fortunate enough to be able to make the trip to Italy. The work of the early masters of the Renaissance, painters and sculptors alike, appealed to him strongly; the Eternal City made a profound impression upon him, but even more potent was the charm of Florence. Here at last he felt himself at home, and Donatello was his friend. His grasp of the significance of the early Italians meant not only freedom for himself but the emancipation of a national art. From it the whole French school received a new baptism.

The first important result of the visit was a little St. John the Baptist, which was sketched in Florence and afterward modeled in Rome. It was sent to the Salon of 1863, along with the beautiful but very classic Narcissus. Both stand to-day in the Luxembourg gallery. Theodore Child has happily called the little John the "forerunner" of the new movement. It met with an instant success, and turned the eyes of all the young sculptors toward Florence and the "primitives."

In 1865 appeared the charming little Florentine Singer, which had, likewise, a great popularity. We could understand better the reason for it if it were possible to picture to ourselves the tiresome monotony of most of the sculpture of that date, the weight of tradition under which the great body of French sculptors grievously labored. We of America should learn to appreciate it, for our new sculpture is inspired by this same modern French school, led, if not founded, by Paul Dubois. It means with us the blessed advance from Greenough and Randolph Rogers to St. Gaudens, French and MacMonnies.

The "classic school" was swept out of sight. Donatello was canonized saint of the new faith, the re-renaissance. There have been extremes and reactions during the wonderful thirty-five years of artistic development which have gone by since then, but M. Dubois has never had to resign his proud place as leader. He has taken his honors modestly, yet with dignity. He has done his work deliberately and made no mistakes. His unshaken preëminence at the head of a



PASTEUR BY P. DUBOIS.

assured him his enviable position of *chef d'école*, and stand to-day among the triumphs of contemporaneous art. They won for the sculptor the medal of honor of the Salon of 1876, and the highest honors of the Exposition of 1878.

The story of M. Dubois's beginning in art is an unusual one. He showed no precocity. He had reached the age of twenty-six before "the call" came to him. After which he made up for lost time. In two years M. Dubois had made the progress of six or eight

hundred brilliant rivals is due as much to his quiet, well-balanced temperament as to his artistic skill. His art has made him a man of culture. He writes with a vigorous pen, he is an excellent musician, and as a painter he has won honors second only to his triumphs in the sturdier art. As director of the *École des Beaux Arts* for many years he has rendered a great service to the State and to the cause of art education.

Space fails me to describe his other great works. I must name, however, the wonderful busts of Paul Baudry, Henner and Pasteur, the noble equestrian statue of le Connetable de Montmorency at Chantilly, and finally the matchless Jeanne d'Arc of the Salon of 1895.

This statue was first shown at the Exposition of 1889 in plaster, but the fastidious sculptor was not satisfied with it. Back it went to his studio. The position of the horse's head was changed entirely, and the harness was considerably elaborated. These are the visible alterations, but in reality every part was subjected to the unrelenting scrutiny of the most relentless of critics. No less than twelve years it occupied the center of his studio. Like all that is greatest, this work requires time for its appreciation. Its simplicity defies and confounds one. She is not the Joan of the stage. She does not shout at you like so much of French art. Not even is her mouth open. She does not wave her sword; it is lifted to heaven, and all unconscious of us the sweet, maidenly face is turned upward, "whence cometh aid." "Not in my strength, but in thine, O Lord," is what I hear her say. This statue, a recumbent figure in marble of the late Duc d'Aumale and four busts, supplemented by a group of paintings—seven masterful portraits—comprised M. Dubois's impressive exhibit at the Exposition of 1900. The retrospective exhibit was



JOAN OF ARC BY P. DUBOIS.

enriched by most of his early works. Their concurrent testimony is that their author has never made a mistake. Every one of them is good sculpture; simple, contained, dignified; yet rich in color and life, and above all "nobly artistic" without taint of commonness, much less of sensuality.

FRENCH SCULPTURE.—*Continued.* (3)

Henri Chapu (1833-1891) will be remembered for two works, his noble Joan of Arc Listening to the Voices, and the beautiful La Jeunesse of the monument to Regnault in the *École des Beaux Arts*.

It has been said of Chapu that he was perhaps the only eminent sculptor of his time whose inspiration was clearly the antique. With him it was a real inspiration, not some-



JOAN OF ARC BY H. CHAPU.

thing assumed. It was an attitude of mind; a working basis. He did not strive to "do Greek," and his work showed nothing of the effort of many of his contemporaries; he simply conceived things in the lofty impersonal way which we call classic, concerning himself with the ideal instead of the variable, accidental, multiform phases of nature. Such a personality as his exercises a refining, uplifting influence upon its generation, but can have no direct following. It is unique and inimitable.

Among the treasures of modern French sculpture, brought us by the Columbian Exposition, there was nothing more striking than *The First Funeral*, by Louis Ernest Barrias. (See the cut, p. 20.) As the name implies, it represents the burial of

Abel. In a group of three figures the father of the race is seen bearing in his arms the limp body, while Eve bends to kiss the cold brow of her martyred son.

When this magnificent group was exposed in the Salon of 1883 it was immediately recognized as one of the great works of the century. Its pure and lofty sentiment appealed to all; the technical execution was beyond criticism. The contrast of the Adam's sturdy strength with the rare, soft curves of the mother's form, and the thorough deadness of the youthful body, borne so tenderly; the father's wondering sorrow, the mother's uncontrollable grief, so pathetically expressed — all these

things proved this to have been a real labor of love with the great man that had conceived it and caressingly wrought it from the gigantic block of spotless stone. It is said that Barrias did the entire work of chiseling these figures, which are considerably above life size, and that he spent three years upon them. What an unsuspected outlay of thought and toil and money such a work represents! What happiness in the doing! What a joy forever to those that really see it!

A French critic has called this group "the chef d'œuvre of our modern sculpture." Brownell demurs to such sweeping praise, but says: "It may be justly termed, I think, the most completely representative of the masterpieces of that sculpture. Its

triumph over the prodigious difficulties of elaborate composition 'in the round'—difficulties to which M. Barrias succumbed in the 'Spartacus' of the Tuileries Garden—and its success in subordinating the details of a group to the end of enforcing a single motive, preserving the while their individual interest, are complete. Nothing superior in this respect has been done since John of Bologna's 'Rape of the Sabines.' "

M. Barrias' first really important work was the *Jeune Fille de Megara*, sent from Rome in marble to the Salon of 1870. This graceful figure of a young girl seated Turk-fashion speedily found a resting place in the gallery of the Luxembourg. Twenty years later the sculptor used the same *motif* in his bronze, *Jeune Fille de Bou-Saada*, for the tomb of Guillaumet, the painter of the desert, in the cemetery of Montmartre. The position of the hands is reversed, and she is represented as scattering flowers upon the grave. It is interesting to compare these two figures and see how the clinging classic tradition so much in evidence in the earlier work has given way to a very personal expression in the figure of 1890.

The Salon of 1871 saw the Oath of Spartacus, referred to by Brownell, a scholarly and somewhat impressive work, which was put into marble for the decoration of the Garden of the Tuileries in 1877.

Each year offers its record of figures or busts by Barrias, but space will allow mention of but a few of the greater works. In 1878 *The First Funeral* was exhibited in plaster, winning for the sculptor the medal of honor of the year. The Salon of 1887, which brought forth Mercié's *Quand Même*, made public Barrias' version of an almost identical theme—*The Defense of Paris*, which stands in bronze at Courbevoie. Then came the delightful *Young Mozart* tuning his violin, the thoughtful-browed *Bernard Palissy*, in the churchyard of St. Germain des Pres, a *Joan of Arc* captive, the intensely real and yet most artistic figure of *Dr. Ricord*, and that exquisite nude, *Nature Revealing Herself to Science*. A draped polychromatic variant of this theme was a beautiful feature of the Exposition of this



NATURE REVEALING HERSELF TO SCIENCE. L. E. BARRIAS.

year. (See next page). One would have been glad to overlook there M. Barrias' big, bombastic monument to Victor Hugo, which marks his declining power.

Of *Delaplanche's* able and abundant works we can cite but two examples illustrating two phases of this master's skill. Most important and most beautiful of all his conceptions is the dreamy *Aurora* of the Luxembourg Gallery. With closed eyes and arms raised above her head, lifting a drapery which trails behind the exquisite nude form, this figure of ideal beauty seems to rise in a burst of morning light. To model a nude so well, to make it so satisfactorily true and



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at the same time so thoroughly free from the taint of realism is indeed a triumph. It is more than Falguière, with all his cleverness, ever succeeded in doing.

The other work to which we would call attention is M. Delaplanche's fine decorative figure *Security*, in the Chicago Art Institute collection, which gives a good idea of the "bigness" of treatment required in exterior sculpture. The freedom of pose of the limbs and the subordination of detail to the general mass gives this work a generous amplitude, very different from the meagerness of most of our decorative sculpture in America.

FRENCH SCULPTURE.—Continued. (4).

René **Saint-Marceaux** (1845) is an artist of peculiarly nervous temperament, whose flights of fancy extend over a wide field. His best known works are a *Harlequin*, which does not particularly appeal to Anglo-Saxon taste, and his superb *Genius of Death Guarding the Secret of the Tomb*. (See the cut, p. 69.) To have created this is enough for one man. That the *motif* was borrowed from one of Michelangelo's favorite poses does not detract from its power; the artist has made it thoroughly his own. Saint Marceaux's busts have had an extraordinary vogue in the past. The sculptor seemed to possess a secret formula for making eyes—eyes that gaze and give the very illusion of life. His recent works are quite inferior.

Alexander **Falguière's** (1831-1900) range



AURORA BY E. DELAPLANCHE.

reminds one of the writings of Paul Verlaine; while most zestful in "frankly carnal creations," like his *Diana* and *The Lady of the Peacock*, he now and then rises to heights almost spiritual, as in the *Little Martyr*, of the Luxembourg, and particularly in his sympathetic rendering of *St. Vincent de Paul* in the *Panthéon*. Though so different in temperament, Falguière and Rodin stand together as the most marvelous modelers of flesh of this century. Falguière was immensely popular with the French public and highly esteemed by his colleagues, many of whom were likewise his pupils. Among his last works were the spirited *Henri de la Rochejacquelin*, and the *Cardinal Lavigerie*.

Antoine **Mercié** is a southerner by birth, having first seen light in Toulouse in 1845. At the age of but twenty-three he won the



SECURITY BY DELAPLANCHE.



ROCHEJACQUELIN BY J. A. J. FALGUIÈRE.

prize of Rome. To the Salon of 1872 he sent from Rome his *David After the Combat*, one of the most pleasing works of modern sculpture. There is a confident swing in the fine, lithe figure. The right foot rests upon the giant's grim head, the right arm is raised, as with a proud gesture he sheathes his sword. The joy of the victor has not yet chased from his brow its threatening frown. Altogether it is a thoroughly fine thing, whether Donatello's be better or worse.

It was in 1875, however, that M. Mercié achieved his greatest triumph, with a magnificent work which ranks as highly now as it did at that time when it took all Paris by storm and won for the young sculptor the medal of honor of the Salon. I speak of the famous group, the *Gloria Victis*, "Glory to the Vanquished." It represents a dying youth borne from the field of battle by a winged Victory. His face shows the last agony, in his right hand he still grasps his broken sword, the left is raised as in a convulsive appeal to his comrades. The figure

of Victory is very beautiful; her face a subtle blending of delicacy and strength. Following close upon the events of 1870 and 1871, this artist's dream of patriotism, this poem in bronze glorifying the defeated, struck a responsive chord in the heart of the French public and raised the young sculptor to a perilous eminence of popularity. Jules Claretie wrote that it was worthy of an artist of the Renaissance, that it was "purely and absolutely beautiful." "C'est la strophe d'une ode immortelle," cried another enthusiast.

Now came in quick succession the Genius of the Arts and the Tomb of Michelet. The



GLORIA VICTIS BY A. MERCIÉ.

first is that fiery and impetuous work which in high relief forms the most conspicuous decoration of the south façade of the Tuileries, over the gateway to the Place du Carrousel. The relief with which he has commemorated Michelet is one of the most original and impressive decorations of Père Lachaise. The figure of the genial historian is represented as recumbent, the eyes closed in the last sleep, while upon the mouth still rests the memory of a kindly smile. The upper portion of this great composition is occupied by a majestic floating form, the artist's symbolic representation of Truth.

Quand Même, which we may freely translate "In spite of all," was first seen in the Salon of 1881. It, too, has a patriotic significance, being a group to commemorate the heroic defense of Belfort. It is powerful in its conception and picturesque in treatment. A vigorous Amazon in Alsatian peasant costume seizes the musket from the hand of a falling soldier.

Next followed the magnificent tomb of Louis Philippe and his queen at Dreux. M. Mercié's *Le Souvenir*, in the Luxembourg, a seated figure with closed eyes, is the replica of a tomb decoration, a *motif* as sweet and impressive as those gentle partings which the Greeks once pictured on their memorials to the dead. In the Salon of 1895 M. Mercié exhibited an energetic William Tell, and a very striking conception of Jeanne d'Arc.

Theodore Child speaks of "two characteristics of Mercié's genius—intensity of feeling and unerring sentiment of beauty in form," adding: "I use the word 'genius' expressly; for M. Mercié, of all contemporary French sculptors, seems the most gifted by nature and the most favored by mysterious and inexplicable inspiration." Brownell observes more cautiously that, "At one epoch in any examination of academic French sculpture that of M. Mercié seems the most interesting." How true this has been in his own case the writer remembers well, and no less vividly does he recall the petulance with which his early enthusiasm spurned Mr. Brownell's reservations and his qualified praise of this sculptor's triumphs. He could agree heartily when he read, "Mercié's 'Gloria Victis' is very fine; I know nothing so fine in modern sculpture outside of France"; but that it should be called "rhetoric" and "prose" stirred him to the depths. If this is not poetry, what is? he asked. Youthful loyalty has been somewhat weakened by the passing years. The *Gloria Victis* is still beautiful, but there are modern works which move one more deeply. With all his skill and invention and unfailing taste, M. Mercié has added nothing to his record in the last ten years. His later works are trivial and quite unworthy of his talent.

FRENCH SCULPTURE.—*Concluded.* (5)

Many will recall that strange, grim figure which rose so impressive in the south court of the Art Palace at the Columbian Exposition, the rugged man who clutched a gigantic key in his enormous hands, whose feet were big and ugly beyond description, and whose face nevertheless seemed to look scorn upon the posing puerilities around him. He stood there erect and immovable, like a solitary tree with gnarled limbs, amid swaying grasses and impertinent weeds. You can look at him still at the Art Institute of Chicago. You may not like him, this stern old *Sieur Eustache de St. Pierre* of centuries ago, as Rodin has conceived and fashioned him; but you cannot fail to respect him. You are sure, too, to want to know from the first what the figure means and who made it. You feel an extraordinary creative mind behind it, a force almost terrible in its intensity.

The figure alluded to is one of six which the sculptor has combined into a group as original in its united effect as are its component parts. The story which he has desired to recall is that of the long and desperate defense of Calais against the English, led by Edward III. After a protracted siege, the starved city was obliged to capitulate, and the lives of the inhabitants were spared only upon condition that the six leading citizens should be surrendered for death. They were to be brought into the royal presence bearing the keys of the city and clad only in their shirts, with halters about their necks. This melancholy procession is what the great sculptor has represented in such extraordinary fashion, with an art so vital, so uncouth, and yet so fascinating.

Auguste Rodin has been the most conspicuous figure in French sculpture during the last fifteen years. He is by no means a favorite with his brothers in the craft, but they no longer deny the genius of the man who persisted from the first in expressing his own individuality in everything he has done. With all their skill the sculptors of Paris seem closely related; they belong to

one school. Rodin is the exception. He has always stood alone, as unmoved by the adulations and flattery of the present hour as he was by the sneers and opposition of those younger days. This sturdy self-confidence and power are recognized and appreciated now, and those best fit to judge speak of him respectfully as a very great master.

The first figure which he sent to the Salon was *L'Age d'Airain*—"The Bronze Age." Up to this time he had been unknown, a hired workman in the studios of more popular sculptors. The statue was so remarkable in conception and so perfect in modeling that the jury were dumbfounded; it was the work of a master, but signed by an unknown name. In their bewilderment the author was accused of having cast it directly from nature. He had no difficulty in disproving the charge, and the incident made him friends.

A year or two later his "*John the Baptist*" was exhibited. In this figure the artist breaks loose from all tradition. He represents "a sort of ferocious anchorite, a man of powerful frame made gaunt by fatigues and fasts. He walks with long strides, very erect upon his lean legs. His feet are caloused by the stones and burning sands of the road. And preaching as one does battle, he makes a violent gesture which seems to scatter anathemas. His face is illumined with a mystic light, his mouth vomits imprecations." (See page 312.)

Probably you or I never thought of John the Baptist in that way, but then we are not Rodins. History, like nature, translates itself variously, seen through different temperaments. Strangely enough, this revolutionary work—now one of the features of the Luxembourg gallery—attracted but little attention for the time being in Paris. It was too strong, too virile to please, and so strange that the critics probably did not know how to take hold of it.

Next followed, however, a series of busts which could not be neglected; wonderful works which wrung admiration and that highest flattery—imitation—from friends and detractors alike. Among these heads one recalls vividly the portraits of Victor Hugo, Rochefort, Jean P. Laurens the



JOHN THE BAPTIST BY A. RODIN.

painter, Dalon the sculptor, Puvis de Chavannes, and that incomparable Head of a Woman in the Luxembourg. There are two things especially noticeable in all of these busts, the incisive characterization, that intensity of life which unmasks the very soul, and, almost equally important in a great work of art, that masterly neglect of non-essentials, which Rodin understands better perhaps than any other living sculptor. There is no "frittering away of the general effect in useless details." With him cravats and button-holes are of small importance compared with the face. The Head of a Woman has some of the most delicate, mellow modeling that I have ever seen, the perfection of marble cutting; the neck and bosom, likewise, are nothing else than soft, white flesh—art can go no further. Then the master considered his work

done. With a sort of noble petulance he has scratched the suggestion of drapery into shape. For a moment he has played with the clay and pressed the loose scraps into semblance of flowers. And he has been very careful that the marble-cutter should not carry them any further. The tooth of the tool has left its mark on all this subordinate portion of the bust. It is rendered purposely uninteresting in order that the face may have all attention. The result is one of the greatest works of sculpture of our time.

M. Rodin's special exhibit this exposition year was a most extraordinary collection. There were things of marvelous beauty and originality alongside sketches and unfinished figures distorted and sometimes brutal beyond belief. Here were the famous Dante Gates, still incomplete, though they have been the artist's task for years. Here stood the misshapen Balzac, amorphous, hideous, and yet impressive. In the Art Palace one saw that luminous, exquisite group, *The Kiss*, a work so great, so subtly wrought, so sculpturally compact yet so free within its bounds,



HEAD OF A WOMAN BY A. RODIN.

that everything near looked hard and amateurish. Certainly M. Rodin is a riddle, and his work the most perversely captivating of all that is done in these days.

Another man of remarkable talent and facility whose art approaches most nearly to that of Rodin in its unacademic character is Jules **Dalou**. His reliefs, *The Republic* and the *Mirabeau* with their many figures are incredibly difficult problems in which he has acquitted himself triumphantly. His recent monument to the Republic is as compact as his Delacroix memorial is diffuse, but in both is the same rich palpitating play of light and shade.

Aubé's Dante is worthy of either of the two preceding masters with whom his name is often associated. Its author has not risen to the same height a second time.

Bartholomé was originally a painter, but his monument, *Aux Morts*, "To the Dead," is a greater and profounder work than most of his sculptor brethren ever conceived. **Boucher's** early robustness is growing commonplace. **Puech** has been too popular for his own good. He has never equaled his Muse of André Chenier. His elegance is running away with sturdier qualities. **Dampt's** occasional works are very interesting. **Sicard** is a younger man of great

promise. **Lefevre, Charpentier** and **Dagonet** have each done one great work, as in the past did Lanson, Massoule, Escoula, and scores of others. Hundreds are striving in the ranks just behind these men who have "arrived."

Eclecticism is the spirit if not the watchword of modern French sculpture. The united efforts of romanticism and of naturalism have beaten down all barriers. Individualism is supreme. Temperament alone guides expression. The result is the most varied art that the world has yet seen, a range from the unformed Balzac of Rodin to the picturesqueness of Lefevre and the destructive finish of Puech. In art as elsewhere liberty often leads to license, but without liberty is death. These French masters represent a living force, and the sum total of their achievement is a splendid contribution to the art of our time.



DANTE BY J. P. AUBÉ.

S CULPTURE IN NORTHERN EUROPE. (6)

For many years, during at least the lifetime of an entire generation of sculptors, the influence of Canova and of Thorwaldsen dominated all effort not only in Italy but throughout Europe. These men were not great when compared with the mighty creators of the past, but they did much to give sculpture a recognized place in modern life. We deprecate the formal, conventional limitations of their art, but it is possible that men of more positive originality might have accomplished less at that particular period. These made sculpture popular without degrading it, and the venerable craft received a new lease of life. It is interesting to note that the two leaders were the sons respectively of a marble-cutter and of a wood-carver; workmen who knew how to do things.

Canova's art has been treated elsewhere, falling as it does largely within the record of the eighteenth century. Bertel **Thorwaldsen** (1770-1844) was Danish in origin only; his art is Italian, though he believed it to be Greek. He brought to it the robustness of a strong-bodied, simple-mind-

ed peasant, and his life work in no small degree contributed to the general advancement of sculpture. His treatment is often archaic and hard. He had little charm, little color-sense—using the term sculptor-fashion to mean relations of light and shade—and personality is assiduously obliterated from all of his figures. Nevertheless there remains a simple, manly directness in his approach to every subject, a self-respecting dignity, infinitely superior to the theatrical exaggeration which preceded and to the meretricious realism of much current art.



FREDERICK THE GREAT, BERLIN, BY C. D. RAUCH.

What Thorwaldsen made was always *sculpture*.

The Dane left no successor in his own land. It is to Germany that we must turn for the next great names, outside of France. We find at this time a group who did much to revive the fallen prestige of Teutonic art. The works of **Danneker**, **Schadow**, **Emil Wolff** and **Tieck**, though important in the evolution of taste, may be passed over lightly, since they interest us but little to-day.

While Christian Daniel **Rauch** (1777-1857)

was of the same school, having studied likewise in Rome, he was a stronger artistic nature, and has left works of great distinction. In his memorial to Queen Louisa of Prussia at Charlottenburg, he was favored with a beautiful subject which he treated with much tenderness. His well-known monument to Frederick the Great (Unter den Linden, Berlin) is one of the greatest and ablest productions of the first half of this century. The labor expended upon such an assemblage of figures is incredible. Many other statues and memorials in Berlin and throughout Germany testify to the industry and invention, if not imagination, of this great sculptor.

August **Kiss**, a pupil of the above, is generally ranked next to him. He is best known to us through his Amazon on Horseback, at the entrance to the Old Museum in Berlin. The Luther monument, at Worms by Ernst **Riet-schel** (1804-1861), although distinctly sculptural and dignified, is very hard in execution. The poses and characterizations of its many figures are excellent, the treatment of their drapery is often bad.

The works of Johannes **Schilling** likewise betoken a refined, spiritual nature. His groups of Night, Morning, Noon, and Evening, on the Brühl Terrace in Dresden, are full of charm, and their poetry is not lost through inadequate handling. Schilling's reliefs on the Niederwald monument are rather "lean," but are sympathetically conceived. The Victories blowing the trumpets are effective and picturesque.

The colossal Germania has the faults and the qualities of recent German monumental art. She seems florid and exuberant, with overmuch detail, and, for a figure which is in itself a monument, has scarcely enough of architectonic quality. Yet she is adequate; and when compared with Schwanthaler's Bavaria seems even contained and impressive. She is very German, and as a national expression this is perhaps fully as important as the larger attribute of style.

The decorations of the picturesque Palace Bridge of Berlin are now quite overshadowed

owed by new and better work. The pseudo-classic groups by **Drake**, **Shiefelbein**, **Albert Wolff** and others are all exceedingly mechanical in treatment, and even their compositions are uniformly unpleasant in mass and in line. **Albert Wolff** is perhaps at his best in the monument to Frederick William III. in the Lustgarten, an immense tableau in bronze. **Encke's** graceful figure of Queen Louisa, in the Thiergarten, and **Schaper's** Goethe are fortunate in their handsome pedestals. The Goethe monument is decorated with three very beautiful allegoric groups.

In the changes of the last thirty years a great many sculptural decorations have been lavished upon the capital of the German Empire. Berlin shows to-day a marked tendency towards the florid and theatrical, not to say bombastic. Monuments to royalty do not represent what is best in contemporaneous art. The perfunctory works of Reinhold **Begas**, like the recent William I. memorial, though undoubtedly showing much skill and a certain grandiose invention, are far from pleasing to others than Germans. So the new and very costly Washington monument in Philadelphia, the work of Rudolph **Siemering** of Berlin, a collocation of conscientiously wrought figures, fails completely in dramatic power. This gigantic table-ornament shows no spontaneity; it looks too carefully arranged. It will never cause a thrill of exultation nor a pulse-beat of patriotism. It is questionable whether even a larger menagerie around its base would avail to that end.

Ludwig **Schwanthaler** (1802-1848), the favorite sculptor of King Louis of Bavaria, ranks close to the American MacMonnies in the rapidity if not in the value of his production. During his short life he created a vast number of statues and reliefs of the stage-furniture type, which give a superficial richness to the fantastic architecture called into existence by that mad monarch's whim.

At the Columbian Exposition we first became acquainted with the work of **Hundrieser**. His group, Sleep, now in the St. Louis Museum, was a work of rare beauty and tenderness. Very different but delightfully modeled was Max **Baumbach's**

Siesta, showing an obese sleeping faun, a triumph of clever marble-cutting. The finest thing shown by the Germans in Paris in 1900 was Peter **Breuer's** Adam and Eve, a noble sculptural composition, modeled and carved in masterful fashion. This received a medal of honor, as did Robert **Diez's** wild fountain-motif, The Tempest, a whirling medley of figures, horses and marine monsters.

Other names of prominence in German sculpture are **Brütt**, **Eberlein**, **Herter**, **Hildebrand**, **Unger** and Franz **Stuck** the painter. Of the younger generation the works of **Freese**, **Hahn**, **Hoesel** and **Kruse** are especially promising.

S CULPTURE IN NORTHERN EUROPE.—Continued. (7)

Since Thorwaldsen, **Denmark** has produced no sculpture of more than local reputation, although **Saabye** and others have upheld the academic traditions with no mean ability. The great painter **Krøyer** has modeled many excellent busts of friends, some of which were seen in Chicago in 1893. It is the Norwegian Stephan **Sinding**, however, who has brought prestige to Copenhagen, his adopted city. This gifted brother of Christian Sinding, the musical composer, and of Otto Sinding, the painter, is one of the greatest sculptors of our time, a man who is original and virile in everything that he does. His Captive Mother, shown at the Columbian Exposition, was one of the finest figures in the entire display. Greater still is his almost elemental A Man and a Woman, a group as simple and compact in mass as it is intense in its emotional expression. One cannot help thinking how strange such art would have seemed to Thorwaldsen. Canova, we may be sure, would have thought it crude and primitive.

Another Scandinavian whose promise was left but half fulfilled through untimely death was Per **Hasselberg**. His poetic and charmingly etherial Snowdrop stands in the Art Institute of Chicago. The Frog-girl, a roguish little minx of quite different mood is in the St. Louis Museum. A third ex-



CAPTIVE MOTHER. S. SINDING.

hibit at the Columbian Exposition, the Water-lily, was of yet another inspiration. Unlike the artists of worn-out civilizations this man seemed to have no lack of distinct, poetic, sculptural ideas. Such men as Sinding and Hasselberg, with the brilliant Scandinavian painters encourage us to believe that these northern lands will exert a great influence upon the art of the twentieth century.

Holland, the home of so much beautiful painting, has had no sculptor of eminence since the distant days when Claux Sluter led the Gothic carvers of Burgundy.

Belgium has patronized sculpture generously, and offered a home to more than a few of France's exiled geniuses. Naturally this country has followed the fashions and fluctuations of French art. Of her native sculptors we may cite Simonis, Fraikin, and Joseph and William Geefs, among the elders. Of contemporaries Constant Meunier may be called the Millet of sculpture, glorifying as he does the life of the laborer; while, to continue the comparison, J. Lambeaux is a veritable Rubens, delighting in fleshy nude figures restless and exaggerated in action. These with Jules Van Bresbroeck received medals of honor at the Exposition of 1900. Charles Samuels' quaintly original monument to Charles de Coster—with characters from that writer's works—has an impressive power. Van der Straeten's chic little ladies of fashion are excellent of their kind, though it must be confessed that the

kind is not particularly dignified.

Of a strange barbaric note, yet within the bounds of good sculpture, were those early works of Mark Antokolsky, the Russian Jew. His Ivan the Terrible, Nestor the Historian, head of Jaroslaw, etc., have very great qualities. His Christ Bound before the People is much admired by his countrymen, but is too Russian and not sufficiently ideal to please a larger public. With increasing popularity, Antokolsky's ideas have become less independent

and the robustness of his work has disappeared. His exhibit in Paris in 1900, while a



SNOWDROP BY P. HASSELBERG.

triumph, had this pathetic side: it traced the artist's progress from the splendid achievements of ardent youth, through stages more picturesque and fanciful but less serious, to the commonplaces of the successful, popular artist.

Other Russians who have done interesting things are **Bernstamm**, famed for his busts



IVAN THE TERRIBLE. M. ANTOKOLSKY.

and statuettes of distinguished men; **Ginzbourg**, who makes a specialty of the pranks of mischievous children; **Vallgren**, ingenious in little bronzes and the curiosities of the "new art" movement; and the various men who do tiny horses, reindeer and sledges with so much crispness and charm. Most interesting perhaps of all is Prince Paul **Troubetzkoi** of Moscow, who studied for some time in Milan, yet was not spoiled by it. He evolved there a style of rapid sketchy treatment which is fascinating in small works, if less convincing in figures of life size. His important and extraordinary exhibition in Paris shared with that of Antokolsky the highest honors. There is a zest in the handling, a novelty in the point of view of the Russians which give their works a peculiar attractiveness. Our artists might well take to heart their lesson of independence and use of material at hand.

SCULPTURE IN SOUTHERN EUROPE.(8)

The artist's antipathy to modern **Italian** sculpture seems to the layman an iniquitous prejudice. The very things that artists most detest in this factory work are what the average purchaser most delights in. Its cheap prettiness; its curiosities of realistic carving; its mimicries of laces and silks and feathers, are to sculptors of other races not only childish but positively irritating. The smirking faces under transparent veils and broad-brimmed hats, the coy and timid bathers, the self-conscious, sentimental dreamers, the everything that is common and vulgar, without sculptural inspiration, without grace of line or dignity of significance, are the works which the average American and Englishman prefer to all others. These nations support the Florentine and Milanese workshops, whose output fills our houses and blockades our parlor windows.

Crushed under the weight of their great inheritance, the Italians are the most disappointing, the most tantalizing of all artists. The noble thoughts which the great masters gave to the world have been repeated by insignificant followers for centuries, declaimed as empty words, until to-day Italian art has but little to say beyond the merest maundering. It has grown inarticulate through its own facility of utterance. There are many serious, earnest men in the army of Latin sculptors of to-day as there have been throughout the century, but the common standard is so low, cleverness counts for so much and ideas for so little that even the best of them rise but seldom to great heights whence they speedily return to the safer level of dexterous nullity.

Among their most important names of the first half of the nineteenth century we find Lorenzo **Bartolini** and Pio **Fedi**. The latter executed a group called the Rape of Polyxena, which has been honored with a place in the Loggia dei Lanzi among the treasures of the past. Gradually the bonds of classic tradition became loosened, and emancipated Italian sculpture like a drunken man reeled in the other direction. Giovanni **Dupré**



RAPE OF POLYXENA BY P. FEDL.

(1817-1882) was strong enough in personality to put soul into his very realistic works. His *Pieta* is conceived in a large and reverent way. His *Cain* is, however, but a careful study of a low-browed model. Vincenzo *Vela* (1822-1891), no less realistic, shows at times a greater reserve, a quality which comports so well with sculptural art. His dramatic *Last Day of Napoleon*, at Versailles, and again in the Corcoran Gallery, displays his marvelous skill in modeling and carving.

Giulio Monteverde illustrates only too well the flutterings of a spirit of real ideality in the suffocating atmosphere of modern Italy. His *Dr. Jenner* is a wonder of conscientious realism well applied. Some of his monuments are of poetic inspiration, and among them are faces and forms of great beauty, but every one of these is injured by the artist's self-confident emphasis of details

which it were much better to suppress. Too often the work has no other reason for existence than this display of technic. Maccagnani's scenes of cruelty, gladiatorial contests, etc., are treated in a hard but workmanlike fashion. Ciferielli, who is now a professor in Berlin, puts so much finish upon his works that even his Italian brothers consider them "too well done"; they are absolutely photographic.

Medals of honor were given at the Exposition of 1900 to Bazzaro, Biondi and Gemito, whose works vie with each other in cleverness, if not in elevation of thought. Among Biondi's picturesque little genre groups shown in the Columbian Exposition was *The Spree*, where two or three peasants were shown steadying each other and evidently shouting the Italian versions of "We won't go home till morning." This miserable little subject the sculptor has since developed with wonderful skill into the extraordinary group, *The Saturnalia*, which attracted more attention than any other sculpture at the Exposition of 1900, and finally won a medal of honor. The term group is a misnomer here, because in reality the composition is a string of nine life-size figures



CAIN BY G. DUPRÉ.

supposed to be parading the streets of Rome abreast. Six of these old-time revelers, arm in arm, advance in an irregular line; a handsome Roman of the decadence, on one side his wife and boy, on the other a harlot, a soldier and a slave. These have been joined in their wanderings by three drunken priests, one of whom offers some gallantry to the beautiful young matron. She beams an appreciative smile upon him, but her husband flashes a look of indignant protest. The priests are hideous creatures with the small heads of degenerates, and beastly faces. Two of them support each other, but the third, with enormous Falstaffian paunch, has slipped to the pavement, where he sits in idiotic bliss and helplessness.

The whole work was realistic to the minutest detail of costume and anatomy. The hands "went" with the figures and were astonishingly like real hands, especially the flabby hands of those unspeakable priests. It is no wonder that the crowds gathered; for, if the group were made of real, stuffed Romans, it could not have been more true to nature, nor less in keeping with the principles of good sculpture. It was the art of the Musée Grevin and Mme. Tussauds carried to the last degree of perfection and translated into bronze. Its methods and its subject were in perfect harmony. This disgustingly clever performance seemed to the writer like a kind of a "wake" over the corpse of a once noble national art which produced the Augustus and later the St. George and the Moses, which has long been dead but which men refuse to bury.

The sculpture of **Spain** and **Portugal** shares the clever realism of Italian art, but is less attractive to Anglo-Saxon tastes. The idea of a just balance between the importance of a theme and the labor to be expended in giving it expression seems never to occur to these people. A hideous cross-eyed beggar, covered with warts and wrinkles seems to them a worthy and stimulating problem to be rendered with topographical accuracy. At the recent Exposition a life-size group representing a struggling peasant in the hands of a brutal dentist confirmed the impression made upon the writer by an

equally felicitous work at the Columbian Exposition in which figured an energetic old hag, a fine-toothed comb and an unwilling child!

Auguste **Querol**, a sculptor of dignity and distinction was the Spanish juror in Paris in 1900. Medals of honor were bestowed upon Mariano **Beulliure y Gil**, and Miguel **Blay y Fabrega**.

The Portuguese Antonio **Lopes**, who likewise received a medal of honor in the liberal distribution to all nations, showed a number of interesting works, some of which were almost fine. As a rule, however, it



LAST DAY OF NAPOLEON BY VELA.

may be said that the sculptural sense is nearly extinct in these southern lands, and that it is impossible for them to produce really great art until they have felt a new baptism.

ENGLISH SCULPTURE. (9)

The English have long patronized sculpture, but have themselves produced few notable works. Though there are to-day more good British sculptors than ever before, they can still be counted

upon the fingers, and their achievements put no one of them in the first rank.

English sculpture often shows skill, dignity and thought, but it is generally lacking in the suggestion of spontaneity. It is too thoughtful perhaps. Its grace is too evidently calculated. It has not been done from love of the art, but as a recent writer says, "from a sense of duty." There are exceptions, but the majority of English sculptures impress one in this way. This great colonizing people, superb in government, commerce, engineering and manufacture, is painfully perfunctory and ineffective in its artistic production. It has no accumulated momentum of art tradition and enthusiasm. The English have bought sculptures for centuries; have embellished public buildings and country seats almost as lavishly as did the Romans, but the parallel with those earlier days is rendered complete by the fact that here too the art has been exotic, the decorators men of another race.

The present generation has seen a certain change in this respect. Sculptures are no longer looked upon as curiosities for museums, or mere symbols of wealth. Men of intellect and social position are turning to this unusual profession. They study in France and return with new and liberal ideas. Their art becomes to them what all art should be, a means of expression. If they bring no inherited facility nor even a favoring attitude of mind to the work, they at least dignify it in the eyes of their countrymen and win the respect of the guild through their solid scholarly attainments. Writers like Edmund Gosse have welcomed them and sounded their praises,—and later acknowledged with disappointment that the results have not justified all that enthusiastic lovers of beauty had hoped. But such evolutions are slow, even in the most favorable environment. The present generation is preparing the way for another. It is making artistic tradition. Though a hostile atmosphere of commercialism may suffocate some, though artistic atavism claim now and then a victim from among the most promising, there is good reason to believe that the English sculpture of the twentieth century, however meager compared with the output

of France and America, will be something fine and strong, and, above all, distinctly racial.

The opening years of the century found John **Flaxman** (1755-1826) the central figure in English sculpture. He was a man of attractive personality and of some education. His lectures on sculpture before the Royal Academy are still read. Endowed with a fertile and graceful imagination, he made countless designs which he was unable to execute in sculptural form. His drawings, illustrative of the *Iliad*, *Odyssey*, etc., are a mine of suggestions for students of sculp-



AN ILLUSTRATION FOR THE ODYSSEY BY FLAXMAN.

Ulysses implores Circe to restore his companions.

ture, and are held in high esteem in the best schools. In the actual practice of his art Flaxman's undisputed field was low relief. For twelve years he was in the employ of his friend Josiah Wedgwood, decorating the famous Wedgwood ware. His figures are in the pseudo-classic style of the time. Flaxman's monuments, of which there exist a considerable number, are far from successful, being steeped in allegory and burdened by historical allusions.

Chantrey's monuments in Westminster Abbey show the same characteristics, and are but curiosities to-day. His busts are often dignified and impressive. (1782-1841).

John **Gibson** (1791-1866) was a pupil of Canova, and his work shows the grace and delicacy of his master. His experiments in coloring statuary are interesting.

Alfred J. **Stevens** (1817-1875) is a brilliant exception in the line of more or less conventional imitators of classic art. His ability comes close to genius. Though a

pupil of Thorwaldsen, his art is inspired by that of Michelangelo. His life was full of disappointments, and his work was not appreciated until after his death, when that splendid fragment, the Wellington memorial in St. Paul's, was first shown to the public.

Thomas **Woolner** (1825-1892), of the "pre-Raphaelite Brotherhood," made a real contribution to sculpture in his faithful portraits of the great English writers and statesmen of the century. **Armstead**, like so many artists of old-time Florence, began his career as a silversmith. His reliefs on the Albert memorial are the only artistic features of that great ostentatious pile. **Foley's** sculptures are hard, dry and insistent of unimportant detail. This is illustrated by the figure of Prince Albert and the group of Asia in the monument just mentioned. The Hungarian **Boehm**, a royal favorite of pains-



SLUGGARD BY LORD F. LEIGHTON.



TEUCER BY H. THORNYCROFT.

taking ability, rose once above the commonplace in his admirable statue of Carlyle on the Thames embankment.

Lord **Leighton** was a better modeler than painter. His **Sluggard** is a truly sculptural conception, and ranks among the best of English works. A few years ago **Hamo Thornycroft** would have been named as the unquestioned head of the younger group of British sculptors, his **Teucer** and his **Mower** being among the finest things yet done in England. But despite his artistic ancestry, Mr. Thornycroft seems to have succumbed to his surroundings. His draped figure, **The Joy of Life**, shown in 1895, was hopelessly artificial, while his **Cromwell**, at the Paris Exposition of 1900, was easily the worst piece of sculpture shown by the English, being very crude and commonplace.

Probably Onslow **Ford** (born 1852) is the best sculptor among them to-day. His work is always good, if never great. It suggests Parisian training, though in reality he studied in Munich. His General Gordon on a camel is a very original and daring conception for a monument. His Shelley memorial has much distinction and is almost beautiful. The nude figure of the young poet is fine, but the work as a whole is too small to be impressive. The draped figure of the Muse is weak and inadequate, and various parts of the composition seem irrelevant. Ford's seated Hamlet (Sir Henry Irving) is sculpturally composed, though too realistic and monotonous in detail. His Echo, a standing figure of a young girl, is one of the most refined things thus far produced in England. Mr. Ford's portrait busts, while not great works when compared with those of Dubois or Rodin, are thoroughly good presentments of real people, well constructed and suavely modeled.

Harry **Bates**, recently deceased, made beautiful reliefs, such as the Homer, Psyche, etc., well known through platinotype reproductions. George **Frampton's** interesting and sometimes successful experiments in decorative work, combinations of various metals, etc., are worthy of note. Thomas Brock has done some dignified figures. Charles J. Allen, Alfred Drury, Goscombe John, David McGill, Bertram McKennal and Henry A. Pegram are all men of ability who sometimes do interesting work.

AMERICAN SCULPTURE. (10)

A The record of our national art development is bounded by the short span of a single century. In writing of other countries the chronicle of the last hundred years is but a fragment, a brief sequel to the story of ages of endeavor. Our earliest pioneer sculptors were born well within the nineteenth century. One can hardly realize that our actual achievement from the very kindergarten stage of a naïf art to the proud position held by American sculpture in the Paris Exposition of 1900 has been the work of three-score

years and ten, has been seen in its entirety by not a few men now living.

The evolution of taste has been so rapid that many a worthy artist has been left stranded and bewildered in the midst of his fading fame. Thirty years ago, for instance, the scholarly **W. W. Story** was honored as our leading American sculptor. Within fifteen years his prestige had completely disappeared, and to-day his dry, amateurish arrangements of drapery over lay figures are mere historical curiosities. Despite Hawthorn's enthusiasm, nothing could be more artificial than his Cleopatra in the Metropolitan Museum, nothing more distressingly weak than his Jerusalem in the Pennsylvania Academy.

Coming at a time when all the world was looking to the dead art of Rome for inspiration, it is not strange that America's first essays in sculpture should have been timid and purely imitative.

The struggles of the self-taught John **Frazee** of New Jersey are interesting but without special significance in the annals of our art. American sculpture may be said to begin approximately with Hiram **Powers'** Greek Slave (1843), a work of immense popularity in the earlier days. It was a chaste, nude figure which looked to our fathers very much like those in the museums of Europe. They could not see why it was not fully as good. The clock-maker of Cincinnati had done his best, and if his ideal work was not as complete a success as his justly famous *Inferno*, with its cheery waxwork devils, it was a step upward. It prepared the way for better things, turning a nation's thoughts toward the ideal. When the better things came our people were somewhat better able to appreciate them, thanks to the efforts of these sturdy pioneers, these boyish enthusiasts, who were tasting for the first time the pleasure of "making things." Let us not begrudge them this popularity; let us rejoice rather that the whole country admired their marble dolls. It was right. It is the way that art must be born and grow. The Greeks did worse things than the Slave, not so many decades before the building of the Parthenon. But as intelligent people, we should be able to know the place of these,

our "primitives." Their work has been in vain, if we have made no progress in the last half century. The fact is that Hiram Powers, Horatio Greenough, Clark Mills and others of that early group are not to be mentioned in the same breath with our great artists of to-day. They were but novices in their profession. We thank them for their effort, but we must classify them where they belong.

Powers was a representative "cute" Yankee, of little education, but possessed of some natural refinement and vast ingenuity. Horatio **Greenough** of Boston—born likewise in the year 1805—was of another class. He was a college man and came of a cultured and well-to-do family. His ideals were high, but to them he seldom attained. He met with many disappointments and misfortunes. The greatest of these was in connection with the work which promised most and longest, the work which he was able to carry to completion, his colossal statue of Washington for the national capitol. Into this great figure he put his best effort. He conceived it on a very high plane; he labored on it for nearly eight years, and the execution is dignified and workmanlike, if not masterly. Greenough felt that our greatest citizen, the father of his country, was worthy of apotheosis, and with dim vision of the Olympian Zeus in his pillared sanctuary regnant, he conceived his Washington as a majestic, god-like figure enthroned beneath the vaulted arch of the Capitol and gilded by the filtered rays of far-falling sunlight. The conception was exalted, grandiose, and in another age might have succeeded. But the sculptor was not big enough for the work which he had dreamed, nor had he control of certain very essential details of his *mise en scene*. The ponderous statue was found to be too heavy for the building, and, hastily withdrawn, remains to-day outside the promised land, exposed to the elements and to the pitiless gibes of an unimaginative generation.

Then came Clark **Mills** from his Charleston stucco shop and offered to make an equestrian statue of General Jackson. Congress found his proposition a fair one, and with-

out model or advice this untrained man created our first equestrian statue. The Jackson of the rampant steed is one of the sights of Washington; amazing and awe-inspiring. Hopelessly bad from an artistic



GREEK SLAVE BY H. POWERS.

standpoint, its shortcomings are forgotten in wonder at the intrepidity of the sculptor who modeled and successfully cast the big group in bronze by his own processes.

Next followed the poetic Thomas **Crawford**, and sturdy Randolph **Rogers** whose

modeling is like wood-carving. His are the bronze doors of the capitol and various public monuments, likewise certain ideal works, as the *Lost Pleiad* and the once-popular *Blind Nydia* with its flying drapery in monotonous parallel ribs and grooves, its fingers and toes suggestive of piano keys!



BLIND NYDIA BY R. ROGERS.

Other men of this time who contributed their part were Erastus D. Palmer, Henry Kirke Browne, Larkin Mead, Launt Thompson, William H. Rhinehart, Martin Milmore, and several of less renown.

Good American sculpture begins with Thomas **Ball** (born in 1819), who still lives to behold the progress of his art in this country and to receive the homage of scores

of younger colleagues. Ball's figures have little variety of surface treatment, but are well constructed and always dignified, being conceived in a large, monumental way. The best known are the equestrian *Washington* in Boston, and the *Emancipation Monument* in the city of Washington.

Distinguished from most of those who precede by the fact that his study and work have been entirely upon native soil, is J. Q. A. **Ward**, the honored president of the National Sculpture Society. Among the many well-known achievements of this veteran sculptor are his early *Shakespeare* and *Indian Hunter*, of Central Park, New York, the *Pilgrim*, of later date, in the same place, *General Washington*, the admirable *Beecher* in Brooklyn, the fine equestrian *General Thomas* and the *Garfield Monument* in Washington, and the crowning decoration of the ephemeral *Dewey Arch* of 1899, a quadriga of sea-horses driven by a winged *Victory* and attendants. Though Mr. Ward's work may lack at times the charm of surface manipulation in which his younger colleagues excel, it always shows a quiet simplicity, an impressiveness of mass which is the first element in good monumental sculpture. Over-clever men are liable at times to neglect this, but Mr. Ward could not neglect it; it is part of his artistic personality. In this he is like the great French animalist *Frémiet*—whatever he does is "big" and effective even at a distance where detail is completely obliterated. Mr. Ward's figures do not sparkle, and they would gain, no doubt, in interest, if *MacMonnies* or *St. Gaudens* could touch them here and there, but the sculptural conception and the structural evolution require naught at their hands. One might search long to find a more impressive and virile portrait statue than the *Washington* in Wall Street. In the *Pilgrim* the sculptor has shown the same comprehension. He has not trifled with his subject. One questions if the more vivacious technique of the Paris trained sculptor would make the figure any better—the handling is in such perfect accord with the stern, inflexible repression which we associate with this manner of man.

A

AMERICAN SCULPTURE. — *Continued.* (11)

Olin L. Warner, in spite of meager opportunities, produced good

works of great beauty and interest. Among these are many portraits of famous Indians. His busts are characterized by an extraordinary subtlety of modeling, and in his statue of William Lloyd Garrison (Boston) he has left us perhaps the finest seated figure in the country. His Governor Buckingham, of Connecticut, is also highly esteemed.

In 1880 Augustus **St. Gaudens** (b. 1848), a young man of French and Irish parentage, made himself known to the American public through his statue of Admiral Farragut, now in Madison Square, New York. The sculptor's thorough preparation—successively as an apprentice, a cameo cutter, then in the *École des Beaux Arts* and finally through a

sojourn of some years in Italy—united with an admirable grasp of his subject, resulted in a figure which was a revelation to our people. Mr. St. Gaudens' position as a leader was assured at once, and our national art has been colored from that day by his dominant influence. He has produced more good sculpture here than any other American of the present or past. He has thereby done more to raise the standard of

America's sculpture than has any other man. As conscientious as he is gifted, Mr. St. Gaudens has never sent work from his studio until it was as good as he knew how to make it. St. Gaudens' memorials in low and in high relief grace many eastern churches and museums. No American sculptor has approached him in the taste and skill with which he has wrought a great variety of these charming echoes of early Florentine art. Most of our sculptors have essayed to imitate him, and to the casual observer he has many rivals, but no trained artist ever mistakes the work of St. Gaudens. There is one certain rule—if the workmanship is found to be in the slightest



VICTORY ON THE DEWEY ARCH. NEW YORK. J. Q. A. WARD.

sculpture and will always be respected by artists. From lack of other employment he devoted much time to medallions, producing a series of several hundred low re-



LINCOLN STATUE, CHICAGO, BY A. ST. GAUDENS.

measure careless or open to criticism, it is not his. If it bears the most careful scrutiny and is "just right" in drawing, in its "planes," in the beauty of its modeling, it is sure to be signed somewhere in letters microscopic, Augustus St. Gaudens. To the professional eye, however, it needs no signature; he alone could have done it.

Without question the Lincoln of Lincoln Park, Chicago, is the greatest portrait statue in this country. From conception to finish it is masterly. It is criticised only by those who do not know it. All who see it come under the spell. It is potent and irresistible in its grave appeal. For appreciative estimates of this and other works of St. Gaudens, by Mrs. Van Rensselaer, Kenyon Cox and W. A. Coffin, the reader should see the "Century Magazine" of November, 1887, and January, 1897.

In a cemetery of Washington, D. C., is one of St. Gaudens' most beautiful and least known works. Within an enclosure of evergreens sits a bronze figure whose deeply shadowed mystic countenance photographs itself upon the memory of every visitor. The weird dreamer, with head half hidden in drapery and listless hands, sits like one of the fateful sisters of old—a sibyl peering, though with closed eyes, into futurity. She alone could make an artist's fame. But no youthful dreamer could have created her; she was born of the earnest thoughts of a mature life.

In some respects the greatest and most original of all of St. Gaudens' works is the superb Shaw memorial. Boston possesses this masterpiece and is justly proud of it. It is a large relief of bronze, framed in stone, a composition of many figures in high relief, or, indeed, in the round, though attached to a background. Colonel Shaw is represented starting for the war with his colored regiment. With head square upon the shoulders and sad eyes un-



ADAMS MEMORIAL, WASHINGTON, BY A. ST. GAUDENS.



SHAW MEMORIAL BY A. ST. GAUDENS.

Copyright 1897 by A. St. Gaudens. From a Copley Print, copyright 1897, by Curtis & Cameron.

flinching, the heroic leader rides steadily to his fate. His horse is a splendid sculptural work, but ever dominated by the stern-faced rider. Then behind and across the entire background march with rhythmic tread the black men, their muskets over shoulders which bend under the burdensome knapsacks. They are equipped for a long journey from which not many will return. The movement of this vast composition is extraordinary. You almost hear the roll of the drums and the shuffle of the heavy shoes. It makes the day of that brave departure very real again.

Mr. St. Gaudens' exhibit at the Exposition of 1900 was composed of The Shaw relief, the beautiful Amor Caritas of the Luxembourg, the Deacon Chapin, a series of medallions, and the sculptor's latest work, a splendid equestrian Sherman led by a winged Victory.

St. Gaudens' favorite pupil has made a record apart from the real artistic excellence of his work. Frederick **MacMonnies** (b. 1863) surpasses the Frenchmen themselves in cleverness; and in the last ten years has produced more than any other living sculptor. Indeed, it is probable that no man has ever done so much before in the same length of time. Following the Nathan Hale, and Stranahan (Salon of 1891) he began the decade with his Pan of Ronhallion and the Faun with Heron. These were but curtain-raisers, as it were, of the drama of feverish toil which the youth was about to undertake. It began in serious earnest with the enormous Columbian fountain whose twenty-seven gigantic figures cost two years of unremitting labor and all the money that the sculptor received for his work. It was an artistic success, one of the greatest at-

tractions of the Exposition, and made the young sculptor known from one end of the country to the other.

Then followed the nimble Bacchante with Infant Faun, a marvel of blithesome movement, Sir Henry Vane (Boston), Venus and Adonis, a strange archaic Shakespeare for the Congressional Library, bronze doors for the same building, a Victory for West Point, two Cupids on globes, the little Goose-thief, an enormous quadriga and two colossal military groups for the Brooklyn Soldiers and

of such distinction. Indisputably the sculpture of the United States stood next to that of France in matter of both dignity and workmanship.

For an able and appreciative article on Mr. MacMonnies see "Scribner's Magazine" of November, 1895.

Far shorter is the list of Paul **Bartlett's** achievements, but it is one which inspires respect. After the well-known Bear-trainer of 1890, he fashioned the strange Ghost-dancer, which we saw at the Columbian Exposition, a work of astonishing skill, though hardly a thing of beauty. Then followed the Dying Lion, in which the young artist revealed his indebtedness to M. Frémiet. Mr. Bartlett's two contributions to the Congressional Library, his proud Columbus and the somber Michelangelo, seem to the writer far superior to the majority of their companions in all the qualities of distinctness of idea, in the carrying power of their lines, and in modeling. This summer Mr. Bartlett has scored a new triumph in his thoroughly admirable equestrian statue of Lafayette, presented to the French government by this country. It will occupy worthily the very center of historic and æsthetic Paris, the court of the Tuileries.



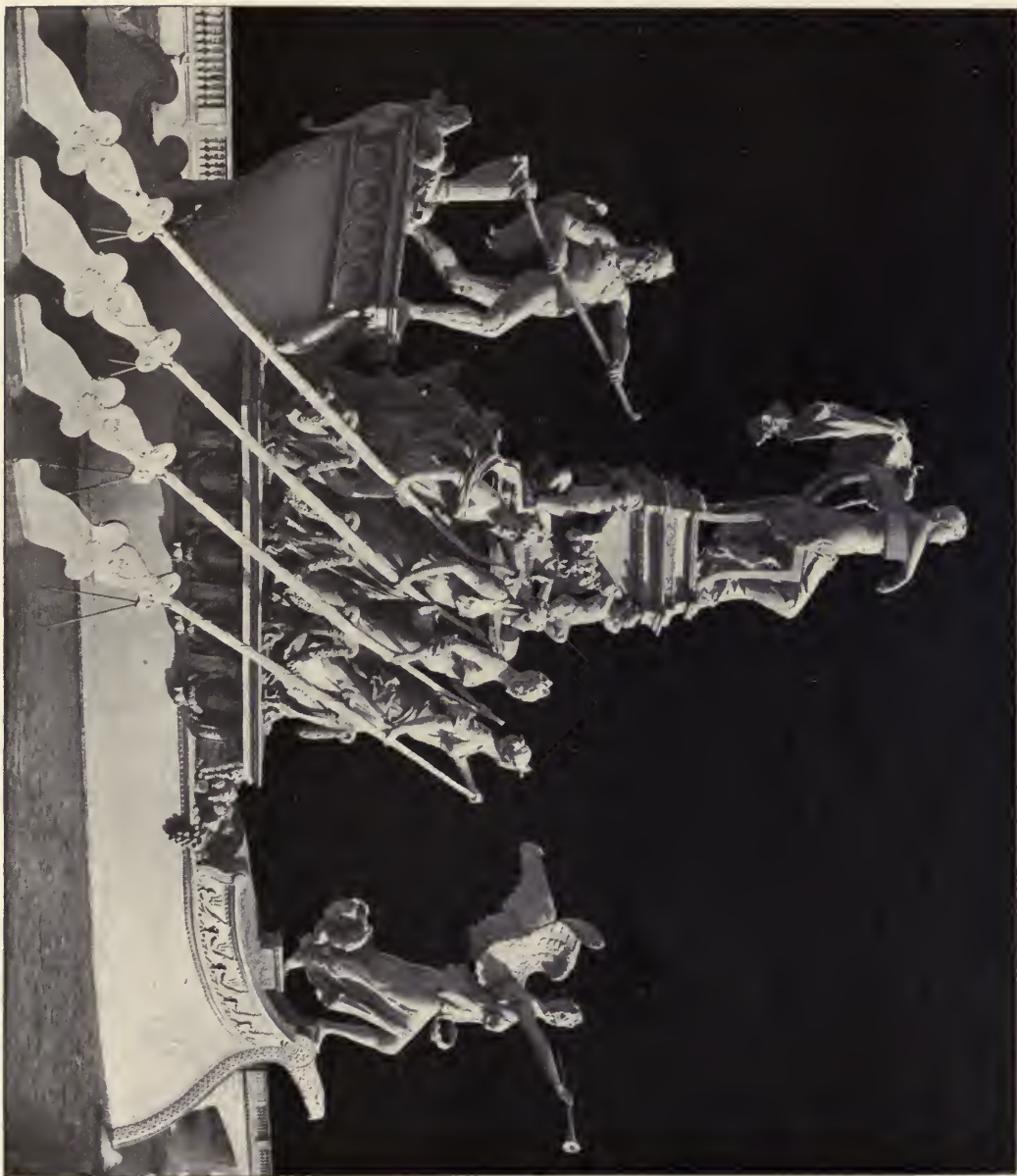
COLUMBUS BY P. BARTLETT.

Sailors Monument, two groups of gigantic horse tamers for Prospect Park, Brooklyn, and this year an equestrian statue of General Slocum. These with a parallel list of less important works form Mr. MacMonnies' record for the last ten years, an array worthy of a long life of strenuous effort. Ten of these pieces were shown at the Exposition of 1900, where Messrs. MacMonnies, St. Gaudens and French received medals of honor. No other country made a showing

A MERICAN SCULPTURE. — *Concluded.*(12)

The two preceding sculptors—MacMonnies and Bartlett—have sojourned abroad for many years; George **Barnard**, on the other hand, after his great success in the Salon of the Champs de Mars in 1894, elected to return to his native land. In talent and skill the French recognized him as one of our greatest sculptors; but so original—not to say wayward—is his work, so purely sculptural in conception, that to many it is a sealed book. As an able critic has written of him: "He is perhaps just a little out of the perspective of modern days. We have too much talent, conventional and tranquil and adaptive in its tendencies to calmly accept a man of striking originality and divergence."

In the presence of Mr. Barnard's Two



FOUNTAIN AT THE COLUMBIAN EXPOSITION BY FREDERICK MACMONNIES.

Natures, in the Metropolitan Museum, New York, one feels a creative force that is compelling, irresistible; you look at nothing else until you have made the circuit of that extraordinary group. You are drawn and held, but not altogether persuaded. Mr. Barnard's thought is too powerful, his expression too original, to strike responsive chords at once. How could they? What is there within us to respond to such notes as these? What in our daily humdrum lives to bring us into tune with such Titanic dreams of struggle? A mighty victor, half erect, half bending over a prostrate foe. Figures nude, much larger than life; superb bodies marvelously modeled, or rather carved, since the whole treatment is consistently that of the marble. It is consistent in more ways than one. It is consistently perplexing from its very name and intention all the way down to the last touches on its strangely wrought extremities. "I Feel Two Natures Struggling within Me" is its full title—the artist's point of departure. And depart at once he does. The two natures he shows and the struggle, or at least the end of a vigorous grapple, which leaves the triumph by no means in doubt. But here our sculptor is tantalizing; he never deigns to tell us which is which. The inscrutable faces are those of twin brothers; they might have been cast in the same mold. Does Mr. Barnard belong to the good old school of art where right always triumphs in the last act? Or does he view life with the eye of the hopeless modern "veritist," calmly persuaded that, "Whatever is wrong"? Probably he is doing the most modern thing of all, leaving us to guess the riddle as we will. And art or no art, we believe in our heart of heart that right will conquer in the end. We read this meaning into the group before us, and are pleased at our own clearness in having fathomed the



TWO NATURES BY G. BARNARD.

artist's intention — without his telling us a thing.

One other important name remains to be added to the group of American Sculptors of the first magnitude, that of Daniel Chester **French** (b. 1859), who is perhaps the most representative American of them all. He was born in New Hampshire of lineage long native; his foreign study, though valuable, was but slight in duration, and his life work has been done in this country.

Even the Minute Man of Concord, a boyish performance, reveals a manly comprehension and strikes the note of succeeding maturer achievements. A year abroad in the studio of Thomas Ball widened the young artist's range, and much practice in the sculptural decorations of public buildings next gave helpful experience. The ideal portrait of John Harvard may be called the last of Mr. French's early works, at least from this point we find the suaver touch of the ripened artist. Mr. French absorbed some of the best qualities of modern French sculpture while executing his General Cass in Paris in 1888. This statue



DEATH AND THE SCULPTOR. D. C. FRENCH.

From a Copley Print, copyright 1897 by Curtis and Cameron.

is the only respectable work in our National Sculpture Gallery. Among those hard, conventional figures it stands alone. It has an individuality, an equipoise and a technical perfection undreamed of by the earlier generations of American sculptors. Comparing it with its fellows, one understands why all turn now to Paris instead of to Rome or Florence.

Next came the Gallaudet monument of Washington, D. C., where the teacher of the deaf and dumb is shown seated with a little girl of eight or ten beside him. The treatment of the subject is sympathetic without becoming sentimental. The gesture of the child, who forms a letter of the alphabet with her little hand, is full of sig-

nificance. Finer than this, however, finer than the excellent modeling of the figures, is the tender interest of the teacher and the gratitude of the pupil. It is the essence which permeates the whole conception and makes of it a work of art.

Mr. French's greatest thought is embodied in the magnificent relief of Death and the Sculptor. Here is no space to do it justice. Let me say only that nothing finer has been done in this country, nor is likely to be for many a year. Beside this noble memorial to the sculptor Milmore, most of our work sinks into insignificance. Pains-taking realism, "clever" modeling, even *tours de force* of dexterity seem but stale, dry and unprofitable beside the calm dignity

of this majestic, mysterious presence. It is a great thought simply, adequately expressed.

Mr. French's contributions to the Columbian Exposition were of the first importance. His stately "Republic" was the impressive, dominating genius of the Court of Honor; at the same time a personality and a monument harmonizing with its architectural surroundings. Compare it with Schwanthaler's Bavaria or Bartholdi's America and its masterly reserve will be appreciated. The O'Reilly Memorial of Boston is more ingenious but less inspired than the "Death and the Sculptor." Its dignity and its beauty of modeling are worthy, however, of its author and of its subject.

This summer has seen the unveiling of Mr. French's much admired Washington, in Paris, a work of great distinction. In this, as well as in all of his equestrian subjects, Mr. E. C. **Potter**, his former pupil, has ably collaborated with him. These are but a small part of the worthy works which Mr. French has produced. His hand and brain are indefatigable, yet he is overwhelmed with orders. Each one completed adds to the country's sum total of artistic wealth.

Space will not permit of more than mention of Herbert **Adams'** exquisite busts, of Edwin **Elwell's** ideal subjects, of John **Boyle's** robust groups, and of the poetic art of William Ordway **Partridge**.

In addition to the foregoing array of talent, to the admirable decorative sculptors led by Philip **Martiny** and Karl **Bitter**, and to the sculptors of animals, **Potter**, **Proctor** and the self-trained Edward **Kemeys**, there remains a group of younger men whose careers may be safely predicted from the works already achieved. Among those who have received gratifying, well-merited honors are Charles **Grafly** of Philadelphia, Cyrus E. **Dallin** and Richard E. **Brooks** of Boston, H. H. **MacNeil** of Chicago, and Clement J. **Barnhorn** of Cincinnati. And each of these in turn has a score of eager pupils. There is no danger that sculpture will become extinct in this country during the twentieth century. Even the conservative can read in the omens something new and strong and fine. Unhampered by tradition, yet the heirs of all accomplished in the past, quick to learn, virile and imaginative, our sculptors will certainly have something new to say to the world in the story of art.





THE CRUCIFIXION BY FRA ANGELICO. (SEE PAGE 343).

Painting: Greek, Roman, Medieval and the Early Renaissance in Italy.

BY

OLAF M. BRAUNER.

ASSISTANT PROFESSOR OF DRAWING AND MODELING, CORNELL UNIVERSITY.

GREEK AND ROMAN PAINTING.⁽¹³⁾

Greek Art, so rich in examples of sculpture, is not represented by one example from the work of its famous masters in painting. Several causes combined to produce this result, among others the greater perishability and transportability of painting, which made it more easily the prey of the Roman conquerors.

It is almost impossible to judge of painting by description, but that is precisely what we have to do in Greek art. Aris-

totle, Plutarch, Pliny, Quintilian, Lucian and Cicero are the authorities upon which our knowledge of Greek painting is based, though some idea can be gained from the Greek vases (see the cut, p. 97) and the few slabs and frescoes from the Græco-Roman period found on Roman soil.

The Greeks were the first people to make painting a really free and independent art, and the first who succeeded in picturing realities; for in Egyptian and Assyrian art painting had been simply an adjunct to architecture.

The development of painting was very

much slower than that of sculpture. The Greeks were a people passionately fond of form. The charm of fine proportions, the beauty of exquisite pure line appealed to them with more force than did beauty of color, space and envelope. The earliest work seems to have been pottery and tomb decoration. Later, painting was done on stone and terra cotta slabs. Wall paintings were done in distemper. Encaustic painting came into use later than distemper, which is the earliest medium known to history. Down to 500 B. C., Greek painting seems to have been little more than outline filled in with flat monochromatic tints. About this date the names of the more important artists begin to be mentioned.

History is very uncertain about the painters and schools of the earlier Greek painting; but during the period from the Persian to the Peloponnesian wars the principal art activity centered at Athens, then supreme in Greece, and the painters of that time are classed under the **Older Attic School**.

Polygnotus of Thasos (fl. 475-455 B. C.) is the first immortal name among this group of men. His greatest work was a series of paintings for the assembly room of the Knidians at Delphi. They were not, however, complete pictorial renderings. In composition they seem to have been made up of isolated groups tied together in no particular way and treated more as a bas-relief than a painting. The figures were drawn in profile against a conventional background, while the charm of color as affected by light and shade and atmosphere was as yet undreamed of. Landscape, buildings, etc., were represented by symbols rather than by delineation of actualities. But the activity of Polygnotus was so nearly contemporaneous with that of Phidias that his figures must have had at least some of the majestic dignity, repose and breadth which distinguishes the sculpture of the time.

Polygnotus was the exponent of one tendency in the earlier school. With **Agatharchos** of Samos (fl. end of fifth cen. B. C.) we find a decidedly opposite tendency, which was finally to completely revolutionize Greek painting. He was a scene painter, and by the necessities of his profession was

led to study more carefully the appearances of nature so as to produce the effect of illusion. This led to the realism of later Greek art and gave rise to landscape painting. He seems to have understood the first principles of perspective, and changed the art of painting from the drawing of outline and flat color to the rendering of nature in broad masses with its light and shade.

Apollodorus of Athens (fl. end of fifth cen. B. C.) combined the ideal dignity and beauty of Polygnotus' line with the effect of realism gained by Agatharchos. He developed light and shade farther than before, and on that account received the name of **Skiagraphos** (shadow-painter).

With the decline of the political supremacy of Athens, Greek painting branched into several schools, chief among these until the time of Alexander the Great being: (1) The Ionian; (2) the Sikyonian; (3) the Theban-Attic.

The painters of the **Ionian School** carried the realistic effects of Apollodorus still farther. **Zeuxis** of Herakleia (born about 450 B. C.) gained his style under Apollodorus at Athens, but the scene of his greatest activity was Ephesus. He seems to have been especially noted for his peculiar choice of subjects and his power to create the effect of illusion. That the painters of his day carried realism to a considerable extent we may know by the story of the birds who came to peck at a bunch of grapes painted by Zeuxis. This implies a knowledge of light and shade, color and modeling; and the supposition is confirmed by the story of **Parrhasios** of Ephesus (about 400 B. C.), who seems to have outdone Zeuxis in realism, for whereas Zeuxis deceived only the birds, Parrhasios deceived Zeuxis himself by a realistic painting of a curtain. If the story is true, it shows the smallness of aim at the time. The ancient writers, however, may have known no more about painting than do so many people of to-day, and may have looked only for the claptrap of illusion and minute finish, and missed the grander qualities of their painters.

Timanthes of Kythnos seems to have been the equal of Zeuxis and Parrhasios in execution, and to have surpassed them both in

conception. About his famous work, *The Sacrifice of Iphigenia*, more has been written than about any other picture of antiquity. There is a supposed copy of this picture among the Pompeian decorations.

The **Sikyonian School** sprang up after the Peloponnesian wars with

Eupompos as its founder. His advice to Lysippos, the sculptor, gives the keynote of the school. In reply to a question of Lysippos as to which of his predecessors he should imitate, he said, "Let nature be your model, not an artist." His pupil,

Pamphilos brought the Sikyonian school to its maturity. He seems to have been a Grecian Leonardo da Vinci, skilled in all branches of science. He taught academic methods of composition and drawing, and his school became famous all over Greece, the mere reputation of having studied there being sought after. His pupil,

Pausias carried execution still farther forward. Pliny says he painted an ox with such just values that its body actually seemed to recede into the picture. The importance of the Sikyonian school seems to have ceased with the immediate successors of Pausias.

The **Theban-Attic School** was distinguished for greater ease and versatility instead of the academic exactness of the Sikyonian.

Nikomachus (fl. about 360 B. C.) was its head. He was noted for the rapidity and boldness of his execution;

Aristides, his brother, for the intense expression he imparted to his figures.

Euphranor (fl. 360 B. C.) was equally famous as sculptor and painter. With academic drawing and principles he seemed to combine the power of expressing intense emotion. He was especially renowned for his pictures of the Olympian Gods at Athens.

Nikias (fl. 340-300 B. C.) was a contemporary of the great sculptor Praxiteles, and in his younger days colored some of the latter's statues. Nikias opposed the growing tendency of the time to paint trivial subjects, holding that an artist should always choose a worthy theme. He was especially strong in rendering the female form. Nikias and his contemporaries before mentioned belonged in spirit to the fourth cen-

tury, though they lived into the Hellenistic period; but contemporary with them and succeeding them were men who belonged more specifically to that period. At their head stood

Apelles of Kos, the most famous of the Grecian painters. He has been called the Raphael of antiquity. His severe academic training in the Sikyonian school, coupled with his native Ionic feeling, must have produced a powerful kind of painting. He is said to have been superior to all others in refinement of light and shade and modeling, and he obtained a beautiful rich glow of color by the use of glazing over his tempera. Seventeen hundred years after him Botticelli tried to reproduce his celebrated *Calumny*. His greatest work was the *Aphrodite Rising from the Sea*, which ranked with the Knidian *Aphrodite* of Praxiteles. Ovid says: "But for Apelles' picture *Aphrodite* would have remained concealed forever beneath her native waters." Apelles was also a great portrait painter.

Protogenes seems to have been noted mostly for his remarkably minute finish rather than for his artistic merit. Such was the taste of the day. After Alexander the Great the tide of decline set in more and more strongly. Artists were either theatrical and strained, or commonplace and trivial; their only aim seeming to be deceptive illusion.

Theon of Samos illustrates this peculiar spirit of the age in his reported painting of a warrior shown in the moment of attack. On drawing the curtain before the picture he would sound a blast on a trumpet, and the warrior was painted with such action that he seemed to plunge forward at the spectators. With some painters art had descended to mere trickery; with others it found its subjects in huckster stalls, cobbler shops, etc., painted in a finical and literalistic way. Landscape painting, but only of a decorative kind, came in with this period. The Greek creative force was spent. Under the dominance of Rome, painters set up their studios in the imperial city to pander to the taste of their political masters.

Roman Painting.—The Romans in general

looked upon art from a standpoint entirely different from that of the Greeks. They did not patronize art because of any inborn craving, but simply because they were luxurious and felt art to be a luxury. It tickled their vanity to possess works of art. Later, it gained for some an additional value by imparting an air of culture.

The Etruscans had practiced a native art in Italy long before the Romans gained the ascendancy there, but it was clumsily realistic and crude. A decided Greek influence set in, however, in the third century B. C., and brought Etruscan art to its climax. Native realism is there seen side by side with Hellenic idealism.

Roman art was simply a direct outgrowth or continuance of decadent Greek art. In painting as in sculpture, however, the Romans appear to have been strong in portraiture. Painting seems first to have been done on panels alone, but in the beginning of the Empire mural decoration came into favor. Single figures or groups were painted on the walls and then surrounded by geometric, floral or architectural borders. The excavations at Pompeii have thrown valuable light on this phase of art.

These decorative wall paintings are remarkable for the light fantastic architectural designs used as a decorative motive, the whole rather frivolous and impossible. (See the cut, p. 135.) The coloring is very often rich and agreeable, but also at times simply garish. Single figures were often painted on panels of black or red, forming part of the decoration. They are usually graceful and good in line; and animals are sometimes done with surprisingly good action, although colored in an arbitrary way. Sometimes, however, the figures are even crude and ill-drawn, and draperies are represented without any idea of folds. When one considers, however, that these decorations were done by mere craftsmen to whom decoration was a trade, not an art, one can gain some idea of the excellence of ancient painting proper.

Very little is known about Roman painters.

Fabius Pictor (about 300 B. C.) is the first celebrated name. He is known to have

decorated the temple of Salus with large figure paintings.

Ludius was a favorite decorator at the time of Augustus. He is perhaps the only celebrated ancient painter of whose work there is an existing example. This is the famous wall-painting of *Prima Porta* in Rome, representing the entire plan of a garden on the four walls of a room.

Roman portraiture had a note of the modern spirit in it. Whereas Greek portraiture was an ideal representation of a man, in Roman art we find him as he was. Among the portrait painters of the last century of the Republic we find **Sopolis**, **Dionysius** and **Antiochus Gabinius**. Some very interesting portraits were found in the Fayoum, Egypt, and are fine examples of later ancient work.

EARLY CHRISTIAN AND GOTHIC PAINTING. (14)

Early Christian art does not differ from the antique in any respect save that its painters were usually not so proficient as the pagan. While the fear of image worship led the Christians to avoid sculpture, they did not feel that danger in painting; and so painting became the chief means of artistic expression for the Christian world.

The domain of early Christian art extended over the whole Roman Empire wherever Christian communities arose; and as their art was derived directly from the antique, then at a low ebb, we find a general decadence all over Europe until the revival of the thirteenth century.

The earliest paintings of Christian art were executed in the Catacombs. In fact, Christian art was born there. The earliest works are simply decorative, and pagan motives are freely used. These designs were of a strictly symmetrical and architectural character, and the coloring was usually a scheme of bluish green and reddish brown. But the Christians soon felt a need for something to set forth the spiritual teachings of their creed, and hence symbolism begins to appear. Thus begins the twofold purpose

of Christian art, decoration and edification. There were at first only signs, such as the Christ's monogram; then later, symbols, which properly come under the head of painting. A shepherd and his sheep became the symbol of Christ and his flock; the ship, of the church, etc. Other symbols were borrowed from pagan mythology. Thus Orpheus charming the beasts with his

only as a temporary check to their decadence. Christian art now extended itself into book-illumination, mosaics and mural decorations in general.

Classic form maintained its hold down to the fourth and fifth centuries A. D., as the mosaics in the Baptistery of Ravenna show. There is still some life in the action, proportions are fairly good, and drawing and the gen-



MOSAIC IN ST. CECILIA'S CHURCH, ROME.

lyre became the symbol of the power of Christianity over the heathen.

There was at first a distinct aversion to the actual representation of Christ's figure; but when his likeness appears it is that of a Greek youth in a Phrygian cap, and is borrowed directly from classic art.

With Constantine Christianity was organized as the state religion, and Christian art was then made free to leave the Catacombs; but this encouragement of the arts served

eral effect much better than in productions which came later. In the age of Justinian (A. D. 527-565) art became more and more fettered through church traditions and edicts. After the iconoclastic strife medieval art may be said to be fully established.

Byzantine Art, which was distinctly different from Italian art, now began to extend its sway. Its nearness to Oriental influences could not but result in a transformation of its spirit. Flat and badly drawn figures

and draperies are shown in works where richness and magnificence of materials seem the prime motive. An overloading of gold is also a characteristic feature. An artist might not paint as he felt, but must adhere to the type fixed by the church. The Byzantines still retained a degree of technical excellence; but in Italy that also was lost, and crude workmanship became coupled with bad drawing and coloring. Prudery forbade the rendering of the nude. Painters could not even select from the antique. In the church of St. Cecilia in Rome a mosaic of the ninth century shows meaningless folds of drapery and a pitiful lack of form in the figure. The figures are hung in mid air, the feet hanging helplessly down as though out of joint. Art sank lower and lower in Italy through the succeeding "dark ages."

North of the Alps the contest of barbaric and classic elements gave form to an art which, though distinctly founded on antique precedent, still had native characteristics of its own. Nothing remains of this art, however, but illuminated manuscripts. Under Charlemagne the Germanic Empire saw a decided encouragement and betterment of art, while the art of Italy still shows a progressive degeneracy.

The **Romanesque** movement came into being in the tenth century, and lasted until the fifteenth. The architecture of this period was fully developed, whereas painting and sculpture remained very primitive. Still the art of the west during the Romanesque period was struggling towards freedom, while Byzantine art with its more elegant technique stood still.

The Gothic Period.—In the thirteenth century medieval art saw a decided transformation. The Romanesque architecture was superseded and Gothic was carried to its greatest perfection in France, whence the new movement extended its influence over Europe. With the growth and ascendancy of the cities, so characteristic of the period, art passed from the hands of the priests into that of the trade corporations, and came to have its roots in the life of the cities. The masters of this new age were tied no longer by ecclesiasticism; individuality was allowed,

although individuality of conception in the full modern sense was not known. Of course art was still the handmaiden of religion, but the old morose, ghastly art gave place to a healthier one.

The expression of sentiment and religious fervor seems the keynote of the whole Gothic period. The stiffness and ungainliness of the Byzantine pattern disappears, and in France and the countries influenced by her art there is a fondness for flowing lines and almost exaggerated movement. Until A. D. 1350 Spain, England, the Netherlands, and Germany came under this influence, although Germany showed less refinement.

Wall painting in the above-mentioned countries was not favored by this new architecture, for the wall space was taken up by the salient structural members. In Germany we find more remains of wall paintings than in any other country north of the Alps; but they are crude and somewhat affected, and not of much importance. In Italy other conditions prevailed, as we shall see below. Glass painting, however, bloomed into full glory. In the North the great windows were filled with designs in a wonderfully harmonious way. They were kept flat in an entirely architectural manner, and for that reason they were much better than the windows of the Renaissance period, when the pictorial element was allowed to detract from the distinctive architectural purpose. Painting on wooden panels was also carried steadily forward in this period. The painted altar-piece came in about A. D. 1350. Panel pictures now became more numerous, and local schools can be distinguished and their character determined.

The French love of sentiment, almost exaggerated, the long flowing drapery and the slender, willowy, almost too long figure showed themselves strongly all over Germany with the exception of the provinces in the East. Here the

School of Prague was the exponent of a freer although ruder art. It was remarkable for its austerity and solemnity, characteristics which seem to disappear elsewhere in the fourteenth century. **Meister Dietrich**,



MADONNA WITH CHILD BY G. CIMABUE.

to whom are ascribed the pictures of the Royal Chapel of the castle of Karlstein, was the first master of this school. Here sentiment was rather lost in an attempt at realism, and the figures were bony, heavy and awkward.

The **School of Cologne** was entirely imbued with the characteristics of the later French Gothic. Here the religious fervor the exquisite purity and serenity, the wistful yearning of that art reach their fullest expression. One of the best pictures of the school is the Madonna with the Bean-flower. Here the gesture of the child as it reaches its hand up to the mother's face is full of feeling, though the head is rather affectedly posed on the shoulders; but the Madonna's face is full of charm, sweet, pure and tender. The most celebrated painter of this

school was Meister Wilhelm.

The early **School of Nuremberg** had the tenderness and sweetness of the Cologne School with the realism of the School of Prague. There is no known painter of this school, but its chief work is the Imhof altar-piece.

Of **Spanish** painting little or nothing is known at this period, and Flemish art was closely allied to the French. In the middle of the fourteenth century **French** painting changed from flat representation to a distinctly pictorial rendering, which led directly to the Flemish realism of the fifteenth century.

I T A L I A N P A I N T I N G I N T H E G O T H I C P E - R I O D . (1 5)

The thirteenth century saw a remarkable change in Italy. This was the age of Dante, Petrarch and Boccaccio, when science and poetry

were cultivated and religion took on a higher form. Architecture, sculpture and painting could not help being infused with the same new life. In spite of internal turmoils and brawls, commerce flourished in the independent cities, and wealth came with it. Conditions were favorable for progress in all things. Italian painting, which had lagged behind until the Gothic period, now suddenly took the lead. The Italians took the Gothic architecture and applied it to already existing conditions. Under Italy's searching light the large windows were out of place, and in their stead we find large wall-spaces to be decorated. This opportunity for decoration powerfully stimulated the art of painting.

Italian painting developed faster than the rest of European art and on lines peculiar to itself. There seems to be a classic

dignity and restraint, a severer line and form, rather than the more sentimental art of France and of most of Germany with its exaggerated flow of line and pose. The mystical element of the North, moreover, is absent from Italian painting.

From A. D. 1250 to the beginning of the sixteenth century Tuscany took the lead in the art of Italy. It was in her free cities that the most important movements of this period originated, Florence ranking first, Sienna next.

The Florentine School.—In Florence arose the man who has been called the father of modern painting. This was **Giovanni Cimabue** (1240-1300). He was only one of several, but seems to have had more originality and ability than his contemporaries. To a great extent he departed from the Byzantine traditions of his time. His frescoes at Assisi show that he imparted more of life to his figures and that his composition was freer. These frescoes are in a very bad state of preservation, however, and we have to form an opinion of his work from his famous Madonna painted for the church of S. Maria Novella in Florence. This picture was carried in a procession from the master's workshop to its destination by the rejoicing Florentines. Here we find that the hard, staring, expressionless Byzantine face has disappeared. The drawing is still primitive, but there is more life and flow in the line, the drapery is no longer hard and angular, and the face is turned to one side, whereas the Byzantine painters invariably painted the full face. The child is too much like an old man in expression; but the Madonna's face is pervaded with an expression of thought and wistfulness, and over the whole broods a sentiment which is many times sadly wanting in later art with its perfect execution. Cimabue retains the Byzantine gold background, and love of detail. In his pupil,

Giotto (1266?-1336) we find the greatest master of the Gothic period, an extraordi-

nary genius who lacked only in technique. It has been said of him that "his merit lies in an entirely new conception of character and facts." He changed from the dingy, dark color scheme of the Italo-Byzantine manner into a purer and livelier key. Instead of the cut-up and finical compositions of the Byzantine, Giotto painted in broad and dignified masses, with more variety in his figures and real expression in the faces. His drawing was faulty at times; he could not draw feet at all, and was deficient in the feeling for line; but he was fine in the arrangement of groups, and his disposition of masses was superb. In his noble color-



DESCENT OF THE HOLY GHOST. GIOTTO.

ing he was more like Titian than any other Florentine. There were many technical shortcomings: he knew no perspective; architecture, trees and rocks were simply symbolized; but it is in the feeling of dignity and artistic restraint, in the power to express so much with so little, in the ability to grasp a complex situation and present it simply, in his mastery over human expression, so that in spite of certain crudities of technique we feel the inward spirit and thought, that Giotto's greatest power lies. In the Arena Chapel at Padua, for instance, where his greatest series of works is, in the scene where the Holy Ghost is descending on the waiting disciples, we feel to the full

the tremendous expectancy, the portent of the moment, the wonderful awakening of a new power. Quaint, perilously simple in composition, still what a wonderful unity runs through the picture! But again, in the Christ before the High Priest, how effective is the composition alone; how well everything is tied together; how beautifully and with what rhythmic power the line of figures is subdivided into groups, the light mass of Christ's mantle telling most effectively against the darker masses on either side. For true dramatic power the Raising of Lazarus can hardly be surpassed; and in his Visitation Giotto painted a conception which served as a model for generations of succeeding artists, but which none could surpass in its sweet simple dignity.

The Giottesque Painters.—Giotto had many followers and imitators, whose style was so closely copied after his that it is difficult in some cases to distinguish their works. There was a general technical advance. Landscape was used by them, though not in the modern sense. Some formal trees represented a wood, a bluish space represented a river or the sea. But all these pictures are pervaded by a lofty, earnest and devout feeling.

Taddeo Gaddi (1300?-1366) was Giotto's chief pupil, but his work lacks the dramatic force, the largeness of conception, and the grandeur of form which distinguished his master. It is a peculiarity of these early painters to connect several incidents into one composition, incidents which ought each to have made a separate picture. In Gaddi's Resurrection, for instance, in the Santa Maria Novella, the women coming to the tomb, the resurrection and the appearance to Mary are all represented in a single composition. Giotto did this rarely, another instance which shows how far he was in advance of his time; and when he did do it it was done more successfully.

The strongest of the Giottesque painters was **Orcagna** (1329?-1376). Like Giotto he was painter, sculptor and architect in one. Orcagna carried painting farther towards the Renaissance than any painter of his time. The technical shortcomings of Giotto he overcame in part, such for instance as

perspective and foreshortening. The principles of perspective had not yet been discovered, but Orcagna intuitively came nearer to them than any one before. He even foreshortens figures boldly, his drawing of feet and hands is far above that of Giotto, and his figures stand more firmly on their feet. His study of shadows is carried further so that he gets more relief; and he is also a master of expression, as witness the contrast between the humble sweetness of the Madonna and the majestic dignity of the Christ in his Paradise in the S. Maria Novella. But he does not have the instinct of pictorial composition so strongly as Giotto. In his Triumph of Death in the Campo Santo, for instance, we find a pictorial writing rather than a picture. In his eagerness to point a moral he has forgotten the limits of his medium, and the larger elements of a well-connected composition are wanting, whereas Giotto is nearly always pictorial. In the Paradise, again, he has resorted to the questionable expedient of making his central figure important by increase in size. The monumental quality of this picture, however, is magnificent, in that the glorifying hosts rise tier above tier around the celestial throne.

There was a decided decline in the Giottesque school towards the beginning of the fifteenth century, though none of Giotto's followers can be said to have come up to his excellence, taking him all in all.

ITALIAN PAINTING IN THE GOTHIC PERIOD.—*Continued.* (16)

The **Siennese School** were more content to follow Byzantine traditions than were the Florentines. They did not try to study nature like Giotto, but cared more for the expression of spiritual beauty. Theirs was a more sentimental art—full of rich detail of ornamentation, in direct contrast to Giotto, who was severe simplicity itself. It was done with more nicety and finish, perhaps, but it was not so strong and virile.

Duccio (born about 1260) was the real founder of the Siennese school. He was like Cimabue in his manner, but his famous altar

for the Cathedral of Sienna shows a stronger feeling for ideal beauty than Cimabue's. In the center-picture the Madonna surrounded by angels and saints has much more grace and sweetness than Cimabue's. In his *Burial of the Virgin* he shows himself a master of the tender emotions. The grouping there, as the apostles tenderly and reverently lower the body into the tomb, is fine. He was a careful workman. His drawing was better than that of his contemporaries, his rendering of the nude body very far ahead of his time, and his drapery was rendered with a flow of line almost equal to that of later work.

Simone di Martino (1283-1344) was a contemporary of Giotto, and is said to have filled the same place in the Siennese school that Giotto did in the Florentine. His masterpiece is a wall painting which fills the whole side of the council chamber in the Palazzo Pubblico, a Madonna with saints and angels. In this we see the sentiment and tenderness of Duccio's work. The forms are rounder, however, and the proportions of the face better; but there is the same Siennese love of ornamentation and detail.

Ambrogio (fl. 1342) and **Pietro** (fl. 1350) **Lorenzetti** were the Siennese who came nearest to Giotto in vigor and power. They seemed to have none of the weak sentimentality which was often an earmark of this school. There is very little known about the brothers except that they worked together and that their work was similar. Ambrogio's principal work is the great wall painting in the hall of the Nine in the Public Palace, the most important now remaining of the political allegories of that time. In this his figure of Peace is beautiful in its flow of line, and the figure of Concord shows a beauty of form almost worthy of a Raphael. In these masters Siennese painting is equal to the Florentine, but after them the school rapidly declined and became lost in detail and archaisms.

The Gothic period was rich in painters of strong devotional feeling. Many of them were powerful in conception, and grandly simple and forceful in composition; but the times were changing, and the people

and their mode of thought and conception with them. There are some painters who mark the transition between the two periods, though they remained essentially Gothic even in the new period, unheeding the rapid changes around them.

Starnina (1354-1413) is classed with the transition painters. He was for a long time in Spain, and painted there. Although his work shows study of form, there still clings to it strong traces of Byzantine conventions in the detail of face and figure as well as in his coloring and his fondness for gold embossing. This is also true of the other two painters of the transition, Gentile da Fabriano and Fra Angelico.

Gentile da Fabriano (1360?-1440), living closer to the Renaissance, was more of a nature student than Starnina, but he still clung to the fourteenth century style. His work is characterized by the delicate finish, the richness of detail and color that distinguish the Siennese school. It is said of his pictures that "they breathe the joy of spring and are full of an inexpressible serenity." His *Adoration of the Kings*, in the Academy of Florence, ranks among the finest examples of the early school.

Fra Angelico (1387-1455), a monk of the Dominican order, was almost entirely Gothic in both technique and sentiment, although he lived far into the Renaissance. He was a man of great fervor, and never began work without prayer. Tears would often interrupt him when representing the sufferings of the Savior. It is this religious fervor and the exquisite beauty and sweetness of spiritual life that breathe through his pictures in spite of almost childish technique, that make him really great; for he knew almost nothing of perspective or of light and shade, his painting was thin, with the faintest shadows, and with his limited power of observation he knew only one face, though that face carries divine purity and tenderness in it. His *Annunciation* in the Museum of S. Marco is wonderful in its exquisite sentiment. With a subject like that he excels. His greatest picture perhaps is the *Crucifixion* in the same S. Marco, where varying expressions of devotion and sorrow are depicted. (See cut, p. 334.) But

one can see here also his entire lack of dramatic force, the expression of the unrepentant thief, for instance, being nothing but a grimace. Weak in drawing as it is in places, it is well composed, though almost architectural in character, strict symmetry being observed rather than balance. The group of the Virgin shows the only deviation from this. The dark pall of clouds, stopping just where it does, is very effective in subordinating the sorrowing group and throwing into prominence the central and important *motif*.

THE EARLY RENAISSANCE IN ITALY: THE FLORENTINE SCHOOL. (17)

In the fifteenth century there was as momentous a change in Italian painting as there had been in the thirteenth. The old attitude toward life, the old religious mystical fervor, were giving way. Medieval asceticism, which thought of nature and man as sinful, reprobate and low; which shunned the purely sensuous as sin itself; whose ideal was not that of beauty or comeliness, but rather that of ugliness; whose idea of existence was that it was simply to be endured in the hope of a better life, now gave place to a passionate love of nature, to a deep interest in man as man, to the love of beauty for its own sake, and to a pure delight and joy in mere existence. Around these Italians now lay a whole world full of beauty and interest, quivering with life.

Of this very life the artist of the early Renaissance became so enamored that he was often carried too far. In his eagerness to depict incidents, to give life and variety, he oversteps his limits and loses simplicity. He will introduce elements having no relation to the real action of the picture for the sake of reveling in his newly found power of observation and appreciation of his surroundings.

This deeper study and delight in man and nature was coupled with a passionate interest in classic art. The proud feeling of being the inheritors of past greatness in art

also stimulated, but the Renaissance artist did not imitate the antique. His art was a true expression of his time and himself; it was truly individual and modern. Even those who studied classic art most deeply, and who were most strongly influenced by it, are distinctly an expression of their age.

The scientific side of art was also made a source of study. Perspective was gradually mastered and formulated into laws; anatomy was studied, and dissections made; nature was approached directly for light and shade and color, which were mastered more and more thoroughly. Then, too, the painter's range of subjects and motives widened. Religious subjects had hitherto claimed his entire attention; now mythology, history, fable, portraiture and nature at large all furnished him with subjects. The religious subject was not slighted, but more of the human was imparted to it. It was a glorious age for the artist in that he was given an opportunity and full scope for his work. There was enough for all to do, and numberless monumental undertakings trained him to largeness of conception and sureness of hand. The stimulus of an intelligent and art-loving public was also his, a public that understood and appreciated.

During the periods of the Renaissance and Decadence the painting of Italy was divided into many schools of different tendencies. These were usually named from their localities, sometimes, however, from the peculiar tendency or purpose of the school. There were fifteen of these schools, some of less importance than others. A few of them were outgrowths of other schools, and in one instance two of them are so intermingled and confused that it is almost impossible to separate them.

The Florentine School stood easily first in the early Renaissance. Form and line appealed to it more than color. That crowning glory it remained for the Venetians to give to the art of Italy. But in the mastery of grand composition, in intellectual grasp of the subject, in thorough technical knowledge, in the feeling for grandeur of sweeping lines and in knowledge of form, the Florentines were preëminent.

To this school belongs the master who

gave the first real note of the Renaissance period; the master who, like Giotto, was the prime mover and originator in a new epoch, and to whom succeeding generations of artists looked for inspiration. This was **Masaccio** (1402-1428). His supposed master, **Masolino** (1383-1447) shows some study of nature and an indication of the spirit of the Renaissance in his later work, for instance, in the Herodias' Daughter; but he has studied nature in bits rather than as a whole, and his work lacks the largeness of conception which distinguishes Masaccio. Masaccio was born in a little village a few miles from Florence. Tommaso Guido was his proper name, but his utter indifference to his personal appearance, due to his zeal for his work, earned him the title of Slovenly Tom. Vasari speaks of works he produced in his native village while still a child, which provoked admiration; and he was only between sixteen and eighteen when he painted some frescoes in the church of S. Clementi at Rome. These, however, have been painted over, and there is nothing left of Masaccio's hand. Before he was twenty-one he commenced those remarkable frescoes in the Brancacci Chapel of the church of Santa Maria del Carmine, which made that chapel a source of inspiration to such men as Michelangelo, Raphael, Leonardo da Vinci and other painters of great fame. Here are works which are painted for the love of nature, for the beauty of form, for the charm of light and shade, and for atmospheric effects. This was a new impulse in art, the beginning of the Renaissance.

The scenes he depicted in the Brancacci chapel are all from the life of St. Peter with the exception of two which represent Adam and Eve, and the Expulsion. These two were introduced because St. Peter was the keeper of Paradise. In them we find the first instance in Italian painting where the human figure is treated for the beauty of its form, where the light and shade is made to yield charm, and where the true values of nature are attempted. In the Expulsion the figure of Eve is not so successful as that of Adam, which is superb in strength and grace and in its modeling. These two figures are really enveloped in air, the first instance of

this in Italian art. The caress of light and shade over the surfaces, and the modulation of the values from one plane to another on the figure are wonderful in their truth and beauty. Details like hands and feet are still unmastered; but the life and vigor of the figures, and the truth of their action, which is made to express the significance of the moment, are admirable. The grief, shame



ADAM AND EVE. MASACCIO.

and despair of the two figures are given with a true artistic breadth. In the Adam and Eve in the Garden the figure of Eve is beautiful, and it is the first really graceful delineation of the nude female form.

In another picture, St. Peter Baptizing, Masaccio shows still further his growing mastery over the human form and its expression. In this he introduces among the



RESURRECTION OF THE KING'S SON. T. MASACCIO.

crowd a naked youth who stands waiting his turn, shivering with cold.

Masaccio was a master in handling drapery. He treated it in broad masses with grand free lines, and the modeling of the body makes itself felt beneath. He mastered foreshortening as it had never been done before, and well understood both linear and aerial perspective. It has been said of him that he painted the soul as well as the body, and we can well believe it when looking at the head of Christ in the Tribute Money. In composition he also shows the modern freedom. He is no longer tied down by the stiffness of architectural setting, but treats composition for pictorial effect. The last picture upon which he was engaged, The Resurrection of the King's Son, was left unfinished by him and completed by Filippino Lippi. Each figure and each head in it is distinct with individuality and interest. The general type of former days is gone. He shows here a surprising draftsmanship and grasp of individuality, but everything helps towards the general effect.

He died, still a young man, from poison, it is said, but he had carried painting with a mighty advance toward the High Renaissance. The contemporaries and followers of Masaccio did not have the genius to rise to his excellence. Some took up nature in a half-hearted way; others still clung to the traditions of the past with its gold emboss-

ing and excessive ornamental detail; others again lost themselves in the literal imitation of nature.

THE FLORENTINE SCHOOL.— *Continued.* (18)

Paolo Uccello (1396?-1479?) was the first to apply geometry to perspective. He made a science of it, but Vasari says he spent so much time on the intricacies of perspective, neglecting meanwhile the study of the figure, that he degenerated instead of advancing as he grew older.

Andrea del Castagno (1390-1457) was a coarse, violent man, it is said. His realism was a coarse exaggeration, and he painted saints who look more like criminals than the characters they are supposed to represent. His St. John the Baptist, in the Academy of Fine Arts in Florence, is a good example of these traits.

Antonio del Pollajuolo (1426-1498) was the first Italian painter to study anatomy from dissection. He was a goldsmith, sculptor and painter in one, and this training is evident in his painting. There is hardness of line and a good deal of fine execution traceable to the goldsmith's trade, combined with a sculptural modeling of the form. Like others of his time, he was too fond of detail, and studied it more than the general mass.



MADONNA, INFANT JESUS AND ST. JOHN BY S. BOTTICELLI.

He carried realism so far in some details as to neglect an artist's privilege of selection. For instance, in his altar-piece in the Uffizi Gallery containing the figures of SS. James, Eustace and Vicentius, the legs of one of the saints are extremely ugly. Their garments are almost painfully finished in detail, brocaded stuffs and jewels being rendered in the minutest way. Pollajuolo was best when he represented force, as in the small panel pictures representing the encounter of Hercules with Antaeus and with the Hydra. His masterpiece is supposed to be the St. Sebastian in the National Gallery, London.

Baldovinetti (1427-1499) also painted with painful minuteness. He tried to discover new methods of painting on walls, and thought he had found a way of preserving frescoes from dampness. He would lay in his painting in true fresco, and then work over it with color mixed with yolks of eggs and varnish. The result was that his finish after a time peeled off and left the bare laying-in. Baldovinetti painted a great deal of still life and bits of nature in a minute literal way. The age was one of experimenting and feeling the way through new difficulties; there were so many untried things to be overcome that one need not wonder that many of these men forgot the end for the means.

Cosimo Rosselli (1439-1507) was at first a follower of Masaccio, but later degenerated. His frescoes in the Sistine Chapel are hardly worthy of their place. He is poor in drawing, and his figures are lame and without grace, but he is of interest as being the master of Fra Bartolommeo.

Benozzo Gozzoli (1420?-1497?) is a painter about whom there seems to be a great diversity of opinion. Some will have it that he was simply a machine-copyist, others laud the charm of life and movement in his pictures. There is no doubt about his being a man who adopted and combined the characteristics of many masters. He is distinguished by a peculiarly rich and almost extravagant fancy, and by an execution of the utmost rapidity. His pictures teem with life, and are full of brightness and vivacity. When young he went to Rome and painted there with Fra Angelico. His

earlier work decidedly shows the influence of Fra Angelico, but without the strong religious fervor of that master. His decorations in the Chapel of the Riccardi Palace fully show the richness of ornament and detail, the crowding of incidents and the peculiar brightness and life of his work. Here he painted the journey of the Magi or Three Kings to Bethlehem. It is full of figures in all sorts of movement and posture. His colors are rather harsh, but bright and full of a certain charm. His *motif* is a cavalcade winding through a landscape. The moving procession of figures and animals makes a decorative line of great interest. There are richness, life, fancy, and vivacity, but the picture lacks the simplicity of a great conception. In the altar recess of this chapel he painted Paradise represented as a garden of roses crowded with groups, single figures, and angels.

This picture has a good deal of poetic charm in it. A group of kneeling angels is full of sweetness and sentiment, and one figure especially is one of the most charming of early Renaissance painting. His works in the Campo-Santo at Pisa are reckoned his greatest. Here he painted a series of frescoes illustrating the whole story of the Old Testament from Noah to Joseph. It took him sixteen years to complete them, a short time for twenty-two immense pictures.

The man to take up Masaccio's work in some measure, and to carry forward the tendencies indicated by him was

Fra Filippo Lippi, a Carmelite monk (1406-1469). He is even supposed to have been a pupil of Masaccio. In his early style he was so imbued with Masaccio's manner that Vasari says, "Masaccio's spirit had entered Fra Filippo Lippi's body." Fra Filippo, however, was distinctly different from Masaccio in many essentials. The severe dignity and breadth of Masaccio's style is not his. He is more playful and rich in fancy, shows more fondness for detail and incident, and there is nothing of the grand in him. For his time he was a master of color and of light and shade, but in the feeling for grandeur of line he fell below Masaccio. It has been said of him that he



MADONNA ADORING CHILD. FILIPPO LIPPI.

was the first to enjoy the fullness of life heartily even in its chance manifestations, and he was the first to represent the exuberant playfulness of youth. He was one of the earliest to take the individual faces of those about him as models for his sacred characters and to clothe them in contemporary costumes. There is very little of the religious about Fra Filippo's work. Human life and thought and feeling are what interest him. His Madonnas, for instance, are the plain everyday mothers of the earth, but they are treated with the greatest feeling and tenderness.

His *Madonna Adoring the Divine Child*, in the Uffizi Gallery, is a beautiful example. The Madonna of the medieval period is conscious of her own divinity; here is a mother with her child as her only thought. The naïvely-treated landscape in the background

gives promise of what is to come in the High Renaissance. The face of one of the two little angels holding the Christ child up to the mother shows a curious technical shortcoming, in that the head of the angel is tilted and the artist has been unable to draw the different features with one plane running through them. This gives a curiously twisted appearance to the face.

Even the depicting of Paradise is to Fra Filippo only an opportunity to portray the human and human interests. His *Coronation of the Virgin*, in the Galleria Antica e Moderna in Florence, has earthly accessories and human incidents; for instance, a mother and child who seem to take no special interest in what is going on. The All-Father himself is a kindly, human old man, and some of the saints are posing for the spectators rather than attending to the central action. Still there is a wholesomeness and joy of life that make it very charming.

Fra Filippo's greatest work is the fresco in the choir of the Cathedral of Prato, depicting the histories of John the Baptist and of St. Stephen. The *Death of St. Stephen* is considered his masterpiece, and in it he almost ascends to the grandeur of Masaccio's compositions. The attitudes and sense of motion of the figures in these compositions are among the most finely conceived up to his time.

The picture that he painted towards the end of his life in the apse of the choir in the Cathedral at Spoleto is the first semidome picture in Italian art arranged with freedom of composition. Severe decorative bands parallel to the horizontal lines of the dome had been the scheme of composition before. Here the grouping and lines are freer and more pictorial, while still conforming to the architectural lines. Fra Filippo died in Spoleto while this picture was still unfinished, and his pupil, Fra Dimante completed it.

THE FLORENTINE SCHOOL.— *Continued.* (19)

With **Sandro Botticelli** (1446-1510) we come to one of the most individual painters of the Early Renaissance. He was first trained to be a goldsmith, but was later placed under Fra Filippo Lippi, whose influence is strongly shown in his earlier work. Botticelli's originality was not long in asserting itself, however, and he is one who charms by the individuality of his temperament. A contemporary and friend of Savonarola, he was strongly influenced by his religious feeling, and his work shows a depth of religious sentiment which is often absent from the painters of the time. His *Madonna, Child and St. John* in the Louvre, and the *Madonna and Child Crowned by Angels* in the Uffizi are charged with a depth of feeling which must touch chords in any beholder.

The Uffizi picture is a circular composition, and how beautifully the subject fills its space! In Botticelli the Florentine feeling for line comes out to the fullest extent, only his line is thoroughly an expression of himself. In this picture every line composes with the circle. The arrangement of spots of heads, hands, arms, and of the body of the child is felt to so beautifully fill the space. In the matter of arrangement he has left nothing to be desired, and the quality of his beautifully flowing graceful line speaks as do tone melodies in music.

The public often looks merely for the story in a picture. The success with which a certain story or moment of a story is presented demands attention, while other qualities of perhaps greater import are overlooked. We all feel that in music the anecdotal is out of place. We do not look for it, and we are swayed by sounds which tell no story, but which impart to us the mood and feelings of the composer. But how many are stirred in the same way by line just as fully charged with feeling? The delight and joy in pure, expressive line is as yet only a remote possibility to the many. Line, like color, may express any range of feeling, from overwhelming power to the most exquisite tenderness.

In the Louvre *Madonna* the arrangement of figures fills the rectangular field as beautifully as the Uffizi composition fills the circular one. It is, perhaps, a more complete pictorial rendering than the Uffizi picture, for the light and shade is carried farther and made more a part of the pictorial scheme. Accessories are also made more subservient to the principal feature, and the child is much more successful. There is a little affectation about the child in the Uffizi picture, whereas here it is rendered with a most tender and exquisite sentiment—natural, childlike, but holy. (See the cut, p. 347.)

Botticelli was a strong draughtsman, and studied nature carefully. Indeed, he drew so well that artists after his time took the utmost pains to secure examples of his drawings. The head of the angel to the right in the Uffizi *Madonna* can hardly be approached for pure, expressive drawing. He was a learned student of the antique, and was one of the first to take subjects from it. Indeed, he was the first Florentine to show a preference for mythological subjects. His *Birth of Venus*, in the Uffizi, and the *Calumny*, after Apelles from Lucian's description, are fine examples of this. Allegory, too, claimed his attention, and here his rich imagination and originality were allowed full scope. The famous so-called *Allegory of Spring* is a fine piece of decorative painting. In it the long willowy figures of the Three Graces are beautiful in their grace and flow of line. The rich, rather conventional treatment of background adds to the decorative effect. Botticelli was a good colorist, and his pictures are full of the feeling of motion. His best composed historical painting is the *Adoration of the Magi*, now in the Uffizi. This picture made his fame so great that Pope Sixtus IV. commanded that Botticelli should be made superintendent of the painting then being done in the Sistine Chapel. Here he painted some large frescoes, *Christ's Temptation in the Wilderness*, several scenes from the life of Moses, and several large portraits of Popes in the niches. Life, motion, action are characteristics of these frescoes. After completing

them Botticelli returned to Florence, where he became so fanatical a follower of Savonarola that he neglected and finally abandoned his work altogether. He would have died of starvation in his old age, but for the munificence and care of Lorenzo de Medici.

Filippino Lippi (1457?-1504) is said by Vasari to have been the illegitimate son of Fra Filippo Lippi, but it is more likely that he was an adopted son. When Fra Filippo died Filippino came under the charge of Botticelli, who brought him up and instructed him. So it is said, at least; but Filippino's style was more like Fra Filippo's than it was like Botticelli's.

While yet in his first youth Filippino was selected to complete the decorations of the Brancacci Chapel which Masaccio had left unfinished. The severe, simple grandeur of Masaccio's style influenced Filippino greatly; for his style had never so much of the dignity of simplicity afterwards as he displayed in these paintings. He first painted in the central part of the unfinished painting of Masaccio's Resurrection of the King's Son. His own subjects are The Crucifixion of St. Peter, St. Peter and St. Paul before the Proconsul, and St. Peter Liberated from Prison.

The Crucifixion of St. Peter and the St. Peter and St. Paul before the Proconsul are represented in one picture, a mode of composition so often used in the Early Renaissance; but whereas Masaccio succeeded in the Resurrection of the King's Son in making a unity of the composition, Filippino has really two distinct compositions within one boundary, with nothing definite either to separate them or tie them together. An unpleasant vacancy is thus felt. There is no transition from one group to the other. The separate figures, however, are drawn with great truth and power. The action of each is very expressive, and there is in them a grand, healthy realism. The Liberation of St. Peter is beautifully simple and expressive, and of great interest in line, spotting, and composition in general. Filippino could not have been more than twenty when he did the Brancacci decorations.

Away from the influence of Masaccio's

pictures his style changed and became more like Fra Filippo Lippi's. There was the same liveliness, the same exuberance, the same animation and playfulness. Simplicity gave way to delight in detail, but there was a distinct advance in such technical features as the rendering of textures and of light and shade. Drawing had been entirely mastered. Such errors of foreshortening as are found in Fra Filippo are entirely absent from a picture like Filippino Lippi's Adoration of the Magi in the Uffizi. This is rather crowded in composition, but in the sure characterization of individuals, in the grace and expressiveness of figures, and in the treatment of landscape, it is a distinct advance. The quality of delighted though still timid and reverential approach of the figures towards the Holy Child is beautifully rendered.

THE FLORENTINE SCHOOL.— *Concluded.* (20)

Filippino is also represented by frescoes in the church of S. Maria Sopra Minerva in Rome. All are scenes from the legend of St. Thomas Aquinas. Allegorical representation is made use of freely in these compositions, and they are crowded with figures in the same expressive attitude, with the same fine characterization, which is a distinguishing mark of Filippino. In the St. Thomas Aquinas Defending the Church against a School of Heretics the composition is admirably tied together. The work which, perhaps, stands out the most conspicuously among the frescoes is St. Thomas Spoken to by the Crucifix. Filippino's color was bright and clear and of a rosy tone. His last work was a Deposition from the Cross of which he had finished only the upper half when death interrupted him. It was finished by Perugino, but the combination is not a successful one. The men were too dissimilar in style.

Filippino was much lamented, "for he had ever been courteous, obliging and friendly, and had been loved for his modest propriety of life." While his funeral



ADORATION OF THE MAGI. FILIPPINO LIPPI.

passed through the streets of Florence, all the shops were closed, a mark of respect usually paid only to Princes.

Ghirlandajo (1449-1494) carried to perfection Masaccio's style. Like him he was strong in composition, handling masses and line in a large way. There is breadth and dignity about Ghirlandajo's work. He was a fine draughtsman and handled draperies in a strong, simple way. His work does not express the intensely personal temperament of Botticelli, but it is more robust. Art, at the time, as we have

seen, was in danger from literalism, from love of doing the things composing the picture. Ghirlandajo loved the charm of life and beauty and the zest of overcoming difficulties as well as any; but he makes it entirely subservient to the grand law of unity and simplicity, to the meaning of the moment represented. Like his fellow painters, Ghirlandajo introduced portraits of his contemporaries into his pictures; but in contrast to them he did not paint them as holy personages, taking part in the central action, but rather as interested specta-

tors. He was fond of introducing rich and fine architecture into his pictures, and he would render it in complete perspective.

Ghirlandajo's power, unlike that of so many, increased with his age. There is a continuous progress in his work from his youth till his death. His finest works are done in fresco. He seemed to feel more at home there, and painted with such sure hand that his frescoes hardly had to be retouched in tempera, a characteristic which made them for centuries almost proof against the ravages of climate.

Among his earlier works are those done in the Sistine Chapel at Rome. Of these only one, *The Calling of SS. Peter and Andrew*, exists. Ghirlandajo's growth was slow, and in the frescoes in the Cappella S. Fina at S. Gimignano, there is a certain stiffness and hardness in the *Vision of St. Fina*. The draperies look hard and carved, the attitudes are wooden compared to those of his later works. The freedom and power of grand composition has not yet fully come. The frescoes in the Sasseti Chapel in the church of the Trinita at Florence, however, contain some works which are the flower of all that had as yet been done in Italian monumental painting.

These decorations represented the life of St. Francis. *The Death of St. Francis* here is one of the best pictures of modern art. The varying expressions of grief, awe and resignation in the several mourners are depicted with masterly skill. The composition is grand in its effect of variety in unity, and there is the air of nobility and dignity in the figures which is so distinctive of Ghirlandajo's style. The bishop and two attendants to the left are marvels of characterization and noble drawing.

What one had gained in perspective, another in light and shade, another in drawing, Ghirlandajo united in himself and made the means to a harmonious dignified whole. He was of a mold which could best express itself in the grand, the monumental; therefore his compositions are truly architectural, and he is not so successful in his easel pictures. They are more crowded, less grand.

His greatest works are the frescoes in the church of S. Maria Novella at Florence.

This work was undertaken for a public-spirited citizen who agreed to repair at his own costs the choir, which was then in a lamentable state. The decorations which Orcagna had painted there were almost obliterated. Ghirlandajo was offered 1200 ducats to paint in the walls again. He had the work finished in four years. On the ceiling he painted colossal figures of the Evangelists. On one wall he executed scenes from the lives of St. Dominico, St. Peter the Martyr, and St. John; on the wall to the right of this the story of the Virgin; and on the opposite side the life of St. John the Baptist. Grand and severe, but free and not rigid in composition, fine in balance, rhythm and opposition of line and mass, they are a delight to the eye independent of the masterly way in which the stories are told. One can see here his mastery in making line and mass tell the feeling he wishes to represent. *The Birth of the Virgin*, for instance: how stately the group of ladies who are entering is rendered by the very arrangement of mass and line. Contrast it with the wild tumult suggested by the confused mass and sharply opposed lines in *The Slaughter of the Innocents*. The two compositions of St. John Preaching and *The Baptism of Christ* are superb in their arrangement. In the latter, for instance, how skillfully every line leads to the central group of Christ and the Baptist. Entirely a symmetrical arrangement, still how well it is kept from being stiff or monotonous.

"Ghirlandajo was, next to Masaccio, the most important master of the Florentine School in the fifteenth century. He crowned the tentative work of his predecessors, and at the same time prepared the way for the coming epoch."

Ghirlandajo was for three years the master of Michelangelo. He died from overwork, it is thought, while yet in the full prime of his powers. He is buried in the Santa Maria Novella, where his grand frescoes are the best monument to his greatness.

Andrea Verrocchio (1435-1488) was more of a sculptor than a painter. His painting is hard and rather dry and colorless; but still he is of great interest from the fact of his influence over three celebrated painters

who were pupils in his studio, namely, Perugino, Lorenzo di Credi, and Leonardo da Vinci.

Lorenzo di Credi (1450-1537) never outgrew the fifteenth century, although he lived into the sixteenth. He was a painter of sentiment, although of a rather weak kind. He was very painstaking, almost laboriously so, and fond of detail. His drawing is good, but lacks entirely the grand qualities of Ghirlandajo. In his carefulness of finish he is very much like his great fel-

Piero di Cosimo (1462-1521), a contemporary of Lorenzo di Credi, was a man of a peculiarly fantastic bent of mind. He was very fond of mythological and classical subjects. He was influenced later in life by the great Leonardo da Vinci, but more in the matter of light and shade than in anything else. His light and shade has a good deal of the charm and mystery of Leonardo's, his color is pleasant, and his landscape is always treated in an interesting manner. His *Perseus and Andromeda*,



BIRTH OF THE VIRGIN. GHIRLANDAJO.

low pupil, Leonardo da Vinci; but unlike him he did not have the force to make his work great through those very painstaking qualities. His drawing has certain earmarks; a peculiar double-like quality of draperies and an overfatness of children. He gives them no neck to speak of, and represents wrists and ankles as though the flesh were stuffed and tied in with a string at the joints. All in all there is a great deal of sentiment and grace about Lorenzo di Credi's work, but it lacks strength.

in the Uffizi, besides illustrating his style, is an excellent example of the rather naïve way in which so many painters of the day would illustrate a story in progressive stages on the same canvas. *Perseus* is seen flying through the air in the upper right-hand corner, then he appears again on the back of the dragon, while the group sorrowing over *Andromeda's* fate in the lower left-hand corner is balanced by one rejoicing over her delivery in the lower right-hand corner.

THE UMBRIAN AND PERUGIAN SCHOOLS. (21)

In the fifteenth century the Umbrian and Perugian schools became the inheritors of the sentiment and feeling so strongly characteristic of the Siennese School. That school saw a rapid decline after its great masters, the Lorenzetti, had passed away; and it is in the Umbrian and Perugian schools that we must now look for the peculiar Siennese characteristics. The force and intellectual grasp of the Florentine school were foreign to these two; but in sentiment, feeling, and tenderness they added a strong element to the sum total of excellence of Italian painting. The fusion of the excellences of the Florentine and Umbrian schools made the great art of the serenely grand Raphael. The first master to show decidedly this Umbrian sentiment was

Niccolo da Foligno (1430?-1502), who seems to have been a pupil of Benozzo Gozzoli. The Florentine school, with its strength of line, its masterful composition, and its technical grasp on the real influenced all the schools of Italy more or less, as they in turn influenced the assimilative genius of the Florentines, and so we find the Umbrian sentiment and Florentine technique combined in such masters as Niccolo da Foligno, Bonfiglio, and Fiorenzo di Lorenzo.

Bonfiglio (1425?-1496?) shows some traces of the style of Gentile da Fabriano, but there is mingled with it an unpleasant hardness of his own.

Fiorenzo di Lorenzo (1444?-1520) was possessed of more refinement in his conception and rendering of form.

Piero della Francesca (1420?-1492), though an Umbrian, was almost Florentine in spirit, and had a decided influence on the Florentine school. He had about him something of the Florentine grandeur, and was almost equal to Masaccio and Ghirlandajo in rendering the nude. He was the first to project shadows scientifically, and his treatment of light and shade suggests Leonardo da Vinci. In all he was a fine student of nature, and made direct innovations in the Florentine method of painting in oils. His influence coupled with that of his great pu-

pil Luca Signorelli extended to all the schools of Italy.

Luca Signorelli (1441?-1523) has been called the Michelangelo of the Early Renaissance. Like him he loved to represent the nude human figure in all sorts of attitudes with very often the boldest foreshortening. There was no sentiment about Luca's work; in fact, he was an Umbrian only by birth, but his compositions have a grandeur and tremendous power about them. An original genius and a man of great learning, he was a powerful influence in Italian Art. His knowledge of anatomy, which was extensive, he seemed sometimes almost to parade, and he was a fine draughtsman. His color, however, was hot and "bricky," and not at all pleasant. His figures often have a polished glassy texture, but he certainly drew them better than any of his contemporaries.

His principal works are in the Sistine Chapel in Rome, in the convent of Monte Oliveto near Sienna, and in the Cathedral of Orvieto. It is in the last-named place that his greatest works, representing the Last Judgment, are found. The principal ones are the four great pictures representing Antichrist, Hell, the Resurrection, and Paradise. These are the first pictures in Italian art where the nude predominates. Signorelli thus marks a new epoch, where anatomy and the nude is made a passionate study. These frescoes were studied and in some respects almost imitated by Michelangelo.

In the Resurrection of the Dead, a most powerful conception, the two angels are mighty in action and form. They are unique for the time in being almost undraped. There is great hardness and almost angularity about the figure of the resurrected dead; but in the Crowning of the Elect there is displayed more grace of line and softness of form, with a knowledge of the figure altogether astonishing. The End of the World is a conception which takes hold with fearful power.

Luca Signorelli is less powerful in altarpieces. His vigorous, almost coarse style holds well on a wall in large frescoes, but is less suited to panel pictures. Still his fellow



CROWNING OF THE ELECT. L. SIGNORELLI.

Umbrians are often too sweet in sentiment and too graceful in pose, so that a picture like his Holy Family in the Uffizi, hard, severe, without grace as it is, still maintains a superior hold by its power and strength.

He died an old man, working to the last, finally only for the love of the work. His frescoes in the Orvieto Cathedral were finished only three years before Michelangelo exhibited his famous cartoon in competition with Leonardo da Vinci.

A painter of an entirely different stamp from Luca Signorelli, and also a pupil of Piero della Francesca, is **Melozzo da Forlì** (1438-1494). In place of the square-shouldered, powerful forms of Luca Signorelli, Melozzo da Forlì is distinguished by his love for youthful, graceful forms of a nobly sensuous beauty, and by a peculiarly clear color. In the church of the Apostles in Rome he painted the Ascension, a work of

beauty. Here, in a semidome, he represented Christ ascending among cherubs with the apostles and angels, the latter playing instruments, looking towards him. The angels and apostles were represented foreshortened as if seen from below, a technical feat which caused great wonderment at the time, as nothing like it had ever been attempted before. When the tribune in which this was painted was torn down in 1711 the figure of Christ was sawed out, and is now in the Quirinal Palace. Some of the figures of the apostles and angels were removed to the sacristy of St. Peter's. The angels are well known through photographs, and are beautiful in sentiment and in their full sensuous form. (See next page.)

Strongly influenced by both Signorelli and Melozzo da Forlì was **Giovanni Santi** (1435?-1494), the father of Raphael. He was for a long time quite overshadowed by



ANGEL BY M. DA FORLÌ.

the mighty genius of his son; but is now valued more for the sake of his own work, which in many instances gives promise of the beauty which was to shine forth in that of his son.

Piero della Francesca, Luca Signorelli, Melozzo da Forlì, and even Giovanni Santi, were all more or less Florentine rather than Umbrian; but in **Perugino** (1446-1524) the true Umbrian sentiment so characteristic of Foligno and Bonfiglio found its chief exponent. The territory of Umbria had been especially distinguished as the peculiar seat of religious enthusiasm, and Pietro Perugino's work is saturated with it. But even Perugino could not help being influenced by the worship of the beauty of nature so strongly felt in art at this time. There is about his work a delicate charm and a religious depth of feeling; but he is likely to be somewhat monotonous in his figures. Graceful in line and pose, beautiful of feature, with a wistful, yearning sadness about them, they nevertheless often run into sentimentality of gesture and pose, and there is a sameness of the tilt of head and upturned eyes which becomes almost unpleasant when many of his pictures are seen

side by side. When young, Perugino studied in Florence, struggling at first with poverty so dire that he had not a bed to sleep on. It was in a convent in Florence that he learned the art of glass painting, and the clearness and brilliancy of stained glass no doubt greatly influenced his color. Perugino was in fact an excellent technician. He was among the first of his school to use the oil medium and obtained many brilliant effects by its use. His composition is very simple. In some cases the figures are all represented on one plane, and a strict symmetry is observed, varied only by a slightly different twist of the head, a gesture of the hand, the position of a leg, or the fold of a drapery.

Such is the composition in the frescoes which he painted in the Hall of Exchange in Perugia. In the *Eternal Father in Glory*, for instance, the draperies of the Prophets and Sibyls are cast in lines which oppose one another in exact symmetry. Perhaps as architectural decorations they gain by it, but pictorially the effect is monotonous. In some of his compositions he makes no attempt at tying the figures together, as was done by other painters of his period, but places them simply side by side as in the *Fortitude and Temperance* of this same series. There was nothing of the dramatic about Perugino. The *Transfiguration*, also of this series, gave a strong opportunity for the rendering of emotion; but we find instead the same mild, pathetic attitude and expression.

There is a monotony of type in Perugino's faces, but in one composition at least, the *Deposition from the Cross*, in the Pitti Gallery, Florence, we find a variety of type and a skill and freedom in grouping which places that composition among his best. The pyramidal central group, flanked on either side by secondary groups, so much affected in composition at the time, is here strongly felt. Perugino's Madonnas have a mild, beautiful, oval face of heavenly tenderness and purity. They are the forerunners of Raphael's divine creations, the models, indeed, on which his earlier Madonnas were formed. (See the cut, p. 84.)

Perugino's earlier struggles with poverty sadly affected his later life. When he found

his pictures in demand and saw himself growing wealthy, he became avaricious. His only thought now was what his pictures would bring and how many he could turn out. The galleries of Europe are full of these inferior works of Perugino.

Pinturricchio (1454-1513) was Perugino's friend and assistant. He was the historical painter of the Umbrian school. Unlike Perugino he never used oils, devoting himself to fresco and distemper. In variety and in the treatment of landscape Pinturricchio is superior to Perugino; but he has not his feeling, a deficiency which he often attempts to supply by imitation; and his compositions, though less rigid in symmetry than Perugino's, very often lack clearness. His coloring, though colder than his master's, is still rich and full. His most important works are found in Sienna, Spello and Rome.

Perugino's best pupil, however, next to Raphael, was the Spaniard Giovanni, called **Lo Spagna** (—?-1530?). But little of his life is known. His style was at first an imitation of Perugino's; but in the High Renaissance it was modeled after that of Raphael, of whom he became a follower. There is in Lo Spagna's work some of the serene spiritual beauty and delicacy which distinguishes that of Raphael. His greatest picture is a Madonna Enthroned, in the church of St. Francis at Assisi.

SCHOOLS OF FERRARA, BOLOGNA AND LOMBARDY. (22)

The **School of Ferrara** was in its beginning influenced by the Paduan School, of which we shall hear later. Its style was stiff, and full of mannerisms; anatomical rendering was too much insisted on; and there was a coarseness of form and an infinity of detail together with ornamentation of a peculiarly fantastic kind.

Cosimo Tura (1425?-1498) was the best painter of its earlier period. A peculiarly hard angularity of line and form was characteristic of him.

Francesco Cossa (fl. 1450-1470) was a stronger painter with a somewhat morbid

feeling in his work. Cossa, **Ercole d' Giulio Grandi** (—?-1531) and **Lorenzo Costa** (1460?-1536) formed the principal masters of the earlier school. These men afterwards removed to Bologna, where their Paduan style was modified by the Umbrian sentiment. Thus the schools of Ferrara and **Bologna** became confused in one another, and have remained so in history to the present day.

Lorenzo Costa was perhaps the strongest influence in the School of Bologna, and he might be called its real founder. His earlier work was rugged; but later, under the influence of the South, his work became delicate in drawing and color, with a soft light and shade, fine detail and almost Peruginesque sentiment. This influence of Perugino can be distinctly seen in the most important of the painters of Bologna, namely, **Francia** (1450-1518). Till his fortieth year he was a goldsmith. His earliest picture bears the date of 1490. It was then that Lorenzo Costa came to Bologna, and it was probably through him that Francia became interested in painting, and it was perhaps to him that he owed his instruction. His earliest work, a Madonna Enthroned and Surrounded by Saints, shows decidedly the influence of his training as a goldsmith. Smooth, shiny surfaces of drapery, hard sharp edges, minute detail as if done by a graver are its characteristics. Francia's second work evoked a storm of enthusiasm in Bologna. At last the Bolognese had an artist who was strong enough to vie with those of Florence, Perugia or Venice.

There is a continuous progress in Francia's work. The hardness and detail of his first picture disappear; more grace of line, softness and truth of texture, and more simplicity become the characteristics. With more power of technique, with more appreciation of beauty, he never loses the deep religious feeling with which he was imbued.

His earliest works were in oils, but later he became encouraged to paint in fresco. To one trained in minute, smooth, detailed work which could be gradually brought to a finish, fresco was a difficult undertaking. Here sureness, swiftness, and broadness of handling were demanded, but he succeeded

at once. His masterpiece is perhaps the *Madonna Adoring her Child*, in the *Pinakothek* at Munich. Surely no one ever gave more sweetness or more divine humanity in a *Madonna* than did Francia in this picture. Simple in composition, beautiful in line, and pervaded by a depth of feeling without affectation, it is one of the loveliest pictures of Early Renaissance art.

Although Francia was thirty-four years

ble with his gentle and generous spirit. His character was as beautiful as the spirit of his work.

The Lombard School is a name given to a number of isolated schools or men in the Lombardy region. At best it is a vague name in history. In the fifteenth century the school had very little importance. Milan was the principal center of activity, and drew painters from the surrounding cities, these forming what is called the *Milanese School*.

Vincenzo Foppa (fl. 1455-1492) was probably the founder of the school. He seems to have received his training in the Paduan school, and his nude figures have the statuesque feeling of that school.

Borgognone (?-1523), said to have been Vincenzo Foppa's pupil, has been called the *Fra Angelico* of this school. More severely realistic and more a master of form than that painter, he coupled with these qualities much sentiment and spiritual feeling. Under Leonardo da Vinci's influence the *Milanese school* was destined to be of much import in the High Renaissance period.



MADONNA ADORING HER CHILD. FRANCIA.

Raphael's senior, there was a strong friendship between these two men. An extant letter from Raphael to Francia concludes affectionately, "Continue to love me as I love you with all my heart." When Raphael had finished his famous picture of *St. Cecilia* surrounded by other saints, he sent it to its destination, Bologna, to the care of his friend Francia, and asked him to examine it in order to see if it had suffered harm. If so, he begs Francia to restore it, and if he could find any faults, to alter them. The ugly story of Francia's dying of chagrin from seeing himself surpassed in this picture is entirely incompati-

SCHOOLS OF PADUA, VERONA AND VICENZA. (23)

It was upon the **Paduan School** that the study of the antique marbles exercised the most powerful influence. At first the painters of this school missed entirely the ideal spirit of the antique, borrowing only outward forms and decorations. Their work was rather a patching up of classic fragments than a creative art. It was lacking also in broadness, and was, moreover, less pictorial than plastic until the influence of the Venetian School set in. The man who gave the Paduan School its character was

Francesco Squarcione (1394-1474). He was a man of learning, and had traveled over Italy and Greece collecting many examples of classic art and making casts from a greater number. Many pupils came to him to study from his casts and drawings, and they were proud to be known as his followers. An art statuesque rather than

pictorial was the outcome. Squarcione lives through his pupils, for all authentic pictures by him are lost. His great pupil

Andrea Mantegna (1431-1506) was a powerful influence in Italian art. Although his work reflects the teachings of Squarcione, still he did not escape the powerful influence of Florence. Fra Filippo and Paolo Uccello were represented by examples of their work at Padua. From them he gained much, and later in life his color was greatly influenced by the Bellinis, Venetians of whom we shall hear later. His work is statuesque in character, and in his earlier period is very sharp and hard in its figures, while the drapery is very liney.

The most important pictures of this period were painted in the chapel of St. Christopher in the Eremitani in Padua. Squarcione regarded Mantegna as his favorite; but about this time Mantegna married the daughter of Jacopo Bellini, the rival of Squarcione. Squarcione gave vent to his rage in harsh criticism of Mantegna's work, saying that it was lifeless, that it was like marble, etc., and that the figures should have been painted in white rather than in color, this in spite of the fact that Mantegna had simply followed his teaching. Mantegna saw the justice of the criticism in spite of the malignity which prompted it, and diligently set to work to study nature, instead of relying simply on the antique. He now furthermore imitated the color of the Bellinis, and his next picture silenced the violent criticism of his former teacher.

In composition Mantegna was a master, and the effect of depth of space he probably felt before any of his time. His skies, for instance, give the feeling of a wonderful depth and distance. His figures are distinguished by a feeling of nobility, and his invention and imagination were never surpassed in his time. One of his frescoes in Mantua is remarkable as being the oldest example of ceiling painting intended to deceive the eye. The ceiling appears open to the sky in the center. A circular balustrade marks the line of sky, and people look across to each other. This innovation was taken up later by Correggio.

Although some of Mantegna's earlier pic-

tures are hard and coarse in the figures, we find in his later works graceful lines and soft, delicate modeling. The nude figure of the Venus and the forms of the dancing Muses of the Parnassus in the Louvre are as ideally beautiful as Greek statues, and still full of the realism of living nature. So also does soft flesh replace hard marble in the celebrated Madonna della Vittoria, in the Louvre. Here, too, we can see what a realist Mantegna was, although such a student of the antique. The sheen of armor, the softness of hair, the clinging folds of drapery show how much his determined study of nature had done in that direction. The cartoons in Hampton Court are full of life, movement and action. Although the figures in these cartoons are based on antique statues, they are not the immovable effigies of David, the French painter, who also based his art on the antique.

The altar-piece in the Church of S. Zeno, Verona, is one of Mantegna's finest panel pictures in Italy. The saints on either side of the Virgin are grand in form, without stiffness, and are superbly draped. The Crucifixion, a smaller panel belonging to a lower series in this same altar-piece, but now in the Louvre, having been stolen by the French, is a tremendous composition. Intensely dramatic, yet entirely dignified, it is worthy of the master, who, although sometimes extreme, still appeals to us in works which always make one feel their power. (See the cut, p. 363.)

Mantegna was one of the first to practice engraving on copper. He is the first painter to have engraved his own designs, and the extent of his influence is in no small degree due to the fact that his designs were widely spread by means of engraving. Mantegna is a grand witness to the fact that an intimate understanding and study of nature are the essentials to progress and a living art.

Except Mantegna, whose influence was marked, it is a strange fact that none of Squarcione's pupils had any influence. **Marco Zoppo** (1445-1498) was considered the best, but he carried the peculiarities of the school to exaggeration. Coarseness of figures, heavy, badly arranged drapery, and an

insistence on detail make his work unpleasant in character.

Except in the very beginning, the **School of Verona** really belongs in its tendencies to the Venetian. **Vittore Pisano** (1380-1456) was its earliest celebrated artist. He worked with Gentile da Fabrino in the Ducal Palace at Venice, and his style seems to have been influenced by him. **Libera da Verona** (1451-1536?) was first a miniaturist, but later he painted in a larger style, following Mantegna in the treatment of the figure. In his coloring and treatment of background and light and shade, a Venetian influence is to be discerned in his work.

Francesco Bonsignori (1455-1519) was also under Mantegna's influence. A strong portraitist, he charms rather by his excellent rendering of individuality and character than by his technique, which is rather hard and coarse. Besides being a portrait painter, he was also strong in historical subjects and in the drawing of animal and architectural forms.

In the **School of Vicenza** there was only one master in the time of the Early Renaissance whom we need consider: **Bartolommeo Montagna** (1450?-1523) has had the misfortune to have nearly all his works ascribed to other masters, but now the critics are adding one honor after another to his name. Like the other painters of these schools, he shows the influence of Mantegna, but coupled with some of the Venetian feeling for color and light and shade. A painter of much grandeur, he expressed himself through the medium of both oils and fresco.

THE VENETIAN SCHOOL.(24)

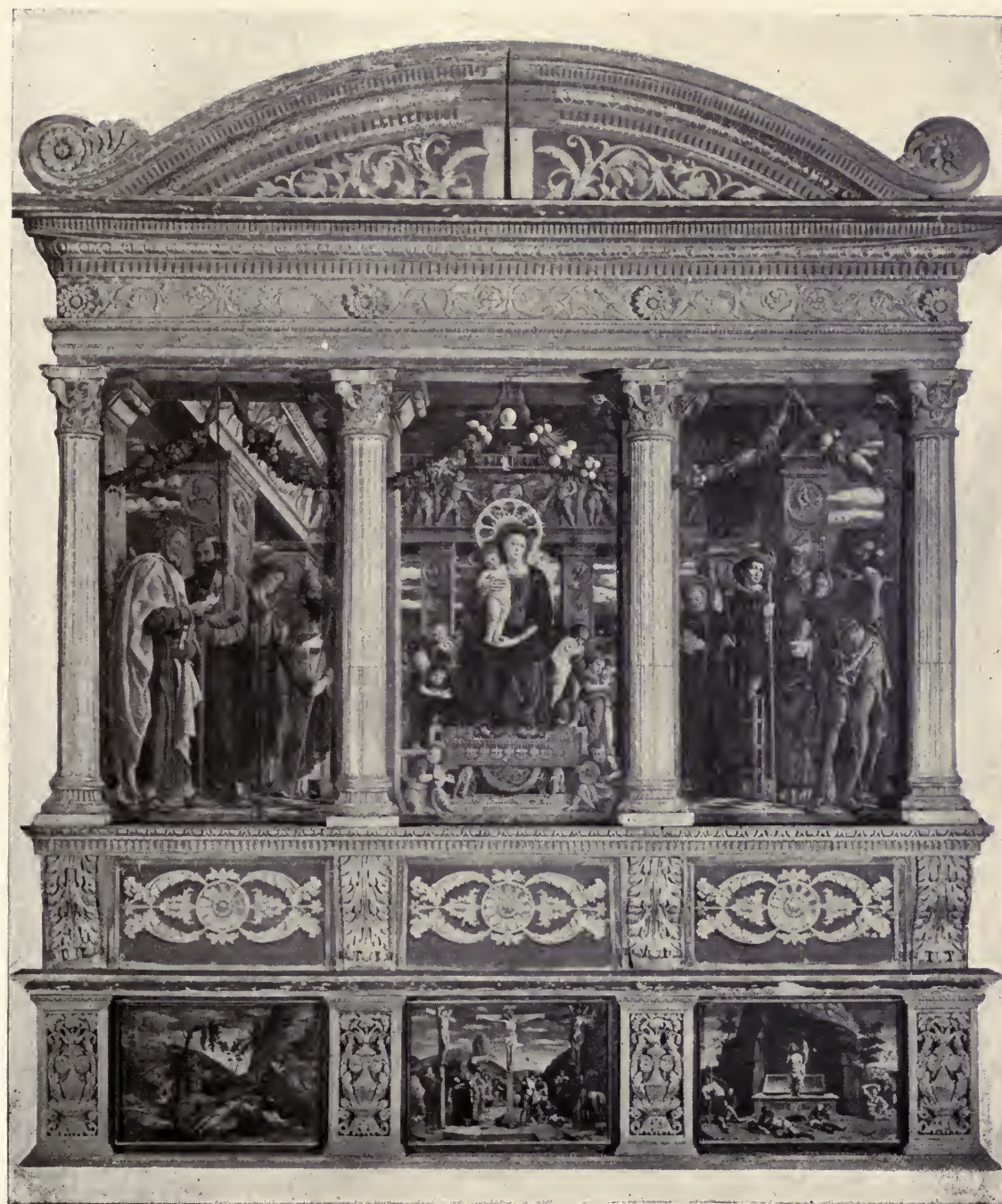
We have seen how the different schools have developed on separate lines, the Florentine emphasizing nature study and line; the Umbrian, sentiment; and the Paduan adding the corrective element of classic idealism and laws of proportion. The Venetian school added the final glory—color, which is to painting what the blood is to a finely formed cheek. Why the Venetians should have had so much bet-

ter sense of color than the other Italians is a question which has been a matter for speculation to many. The wonderfully colored skies and water of Venice are given as one cause, and her commerce with the eastern nations, always lovers of fine color, as another. Both probably contributed to the result. In the latter case, especially, the influence of the richly and harmoniously colored draperies and rugs of the East must have educated and developed the eye to the appreciation and love of color. Color is more sensuous and perhaps less a matter of the intellect than either line or form. The Venetians, wealthy and luxurious, loved magnificence and richness in the decorations with which they surrounded themselves. Nowhere else has color rung with nobler, richer, more majestic harmonies.

There were two families of artists in Venice with whom the Venetian painting of the Early Renaissance begins. Of these two the Vivarinis formed what is called the Muranese School, the name being derived from the outlying Venetian island, Murano, where they lived and worked. This Muranese School shows a Paduan influence, but Gentile da Fabrino, the transition painter of the Siennese school, undoubtedly also influenced it during his stay in Venice about 1420. There were three of these Vivarini. The two earlier, Antonio and Bartolommeo Vivarini, worked with Johannes Alemanus, a painter of supposed German birth and training.

Antonio Vivarini (—?-1470) painted in a peculiarly soft manner. His younger brother or near relative, **Bartolommeo Vivarini** (1450-1499), is more Paduan in character, with more severity and sharpness showing in his earlier work. In him, however, we find the first indication of the true Venetian color, and, moreover, a certain grandeur of figures. Bartolommeo was the best of the family.

Luigi Vivarini (fl. 1461-1503) was the youngest of the family. His works are to some extent similar to those of Bartolommeo. The Paduan hardness in the rendering of drapery and faces is evident; but sometimes, in the same picture, one may observe more grace and softness in some of



ALTAR-PIECE IN THE CHURCH OF S. ZENO, VERONA. A. MANTEGNA.

The Agony.

Madonna and Child with attending Saints.

The Crucifixion.

The Resurrection.

the faces, especially in those of the Madonnas. His drawing is always good. After Luigi Vivarini the Muranese school seems to merge into the Venetian school proper, with the exception of some pupils and followers. Of these

Carlo Crivelli (1468-1495) was the only one of prominence. His work shows a mixture of many styles. Gold embossing and richly bejeweled ornamentation suggestive of Byzantine art, and minute architectural detail suggestive of classic patterns, are commingled with drawing of Paduan hardness and a coloring peculiarly transparent and beautiful. In characterization he is equally varied. Scowling, villainous-looking popes are placed side by side with Madonnas that are rendered with considerable feeling and sentiment.

Venetian art pure and simple dates from the Bellinis. **Jacopo Bellini** (1400?-1464?), the father, was a pupil of Gentile da Fabriano. A sketch-book of his has been recently discovered, and is now in the Louvre. It shows him to have been a close student of the antique, of perspective, and of nature. His son,

Gentile Bellini (1426?-1507), is of great interest in his treatment of Venetian subjects. These usually have a background of Venetian architecture against which he paints processions and masses of people clad in rich costumes. Richly and warmly colored, with good light and shade and atmospheric effects, they show a strong feeling for the out-of-doors.

Giovanni Bellini (1428-1516) was the youngest of the family and the greatest. The brother-in-law of Mantegna, he was influenced by him, and his earlier work is hardly distinguishable from Mantegna's. There is a steady progress observable in Bellini's work, his best works being his latest. The richness and glow of Venetian color comes out almost to the full in him, a possibility brought to fruition by the introduction of the Flemish method of oil painting by Antonello da Messina, of whom we shall hear later. It was impossible to get such glow and glory by the old method of tempera. To be sure, oils had been used before, but in such a way that the paints

would hardly dry, and there was great difficulty in manipulating the medium. Van Eyck's discovery did away with these obstacles; and Giovanni, having mastered its results from Antonello da Messina, developed by their aid his beautiful color-harmonies, which are flooded with a golden light. The grandeur and sweep of Florentine line Giovanni Bellini did not know; but he is one of the first to make the disposition of light and shade an essential part of composition, and he surpassed all his contem-



MADONNA AND CHILD. G. BELLINI.

poraries in technical skill and color-harmony.

Giovanni's subjects are mostly religious, and his pictures of this character are pervaded by a harmonious dignity and sweetness. His sacred characters are not marked by any great religious feeling; but they are grand, even majestic in their nobly conceived humanity. Not in any particular way ideal, they are beautiful through their serene dignity. As a portrait painter Giovanni Bellini was very strong. There is a decided Flemish quality in his portrai-

ture in the close rendering of individual traits and the careful following of line. Antonello da Messina must evidently have influenced him in portraiture, as he in turn influenced Antonello.

His *Virgin and Child Enthroned with Saints*, in the Church of the Frari at Venice, is by many considered his masterpiece. The two little boy angels playing on instruments here are worthy of the High Renaissance in their expressive strenuousness of attitude. The *Madonna and Child*, in the Academy of Fine Arts in Venice, is a beautiful rendering of fine, serious motherhood. The Christ child is a true child, but for all that carries a feeling of something higher than the ordinary. Giovanni Bellini was the true founder of Venetian painting, and among his many pupils are the great Giorgione and Titian.

Carpaccio (—?-1522?) was a younger contemporary of the Bellinis, and was influenced by both Gentile and Giovanni. He delighted in painting legends and poetic tales, which he rendered in a peculiarly quaint, interesting manner. His characters are mostly homely, but of a very earnest mien. With his rendering of architectural backgrounds, and the out-door feeling he gets into his pictures, he is interesting in spite of occasional awkward passages of drawing. His *Presentation at the Temple* is fine in movement and feeling, in spite of a decidedly formal composition. Here we find again little angels playing instruments, which became so prevalent after Bellini, and one of them possesses the same beautiful earnestness and strenuousness that marked Bellini's two angels in the Frari altar-piece.

Cima da Conegliano (1460?-1517?) was the best of Giovanni Bellini's immediate followers. He painted religious works entirely. His work is strong in color, in light and shade, and in atmosphere, and his landscape backgrounds rival those of Giovanni himself. His work is of great finish in detail, but still it carries in mass. Of Bellini's other followers,

Catena (—?-1531) had a great reputation in his day, but it was due more to elaborate finish than to any original merit. Other followers are, **Andrea Previtali** (1480?-1525?), **Pier Francesco Bissolo** (1464-1528), and **Giovanni Mansueti** (1450?-—?).

Antonello da Messina (1445?-1493) is famous especially for introducing the Flemish method of oil painting (or rather varnish painting) into Italy. He was born in Sicily, but properly should be classed with the Venetians. The story that he went to Flanders to learn the secret of Van Eyck's oil-painting seems without foundation. It is more likely that he learned the process from Flemish painters in Italy. His early work is of a very precise and Flemish character, but later he came under the influence of the Bellinis, and his work became fuller in character. There is nothing elevated about Antonello's work, but his light and shade is excellent, and in portraiture he is fine. In fact, as suggested before, his influence on Giovanni Bellini made possible the strong, exact and finely rendered portraiture of that master. Antonello's introduction of oil painting completed the list of achievements which made possible the glorious art of the High Renaissance.





MONA LISA. LEONARDO DA VINCI. (SEE PAGE 372.)

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W. E. ERNST, Author

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CREATION OF MAN. MICHELANGELO. (SEE PAGE 378.)

Painting: The High Renaissance in Italy. The Renaissance in Other Countries.

BY

OLAF M. BRAUNER.

ASSISTANT PROFESSOR OF DRAWING AND MODELING, CORNELL UNIVERSITY.

INTRODUCTION. FLORENTINE AND ROMAN SCHOOLS: DA VINCI. (1)

The art of a nation passes through very much the same development as that of an individual. There are the first crude efforts, and then the struggle with technical difficulties. The delirious pleasure of overcoming the latter, then, very often makes one forget the end for the means, and one falls in love with the language itself rather than with the things to be expressed. Ever increasing power of observation and perception also captivates, and the result is often mere transcription from nature. There is, however, in this stage a certain naïve unconsciousness, a simplicity of thought, which is often lost in the maturity of effort. It is this unconscious, naïve,

sensitive quality about the Early Renaissance work that makes it so attractive. But technique in all its branches had now been mastered—one process by one school or individual, another process by another school or individual. Perspective, both linear and aërial, line, light and shade, color and composition, no more offered any difficulties. One school had developed in grandeur and simplicity, another in sentiment, another in ideal quality, and so on. Now the giants of painting came, and united all these excellencies of quality and technical accomplishments into one great, perfect art. Thus we have the period of the High Renaissance.

The introduction of oils had been the highest technical triumph of the Early Renaissance, and by its aid the range of painting was widened immeasurably. The art of painting was to blossom into greater

glory than ever before in the history of the world; for perfect technique, beauty of line, form, color, light and shade, were combined with depth of feeling and lofty thought.

The Florentine and Roman Schools. The first master mind in point of time of this new era was

Leonardo da Vinci (1452-1519). He was one of those rare beings upon whom nature seems to shower every gift in her power. Science, music, poetry, painting, sculpture, architecture were all within his power, and he excelled in them all. It is no wonder that he has been called "the Miracle of that miraculous age, the Renaissance," the wizard, magician, dreamer, the scientist, realist and idealist by different writers. So universal a genius probably never lived before. His knowledge was simply astonishing for his time. Manuscripts left by him have proven that he anticipated discoveries in science long before the times were ripe for their acceptance. He was the greatest mathematician, and the most ingenious mechanic of his time; and as chemist and engineer, he stood in the front rank. When we add to this an imposing but still magnetic and winning personality, endowed with a physique so strong that he could easily bend a horseshoe with his bare hands, and with a body tall, straight and graceful and crowned by a head noble and beautiful in shape, we need not wonder that Vasari said of him: "He was perfection in all things." His very versatility, his love of experimentation and discovery, proved the cause of an immeasurable loss to art. His energies were directed in so many channels that little time was left for painting; and his passion for experimenting caused him to use new oils, varnishes, and colors, that proved disastrous to his own work, but of great value to his successors. There are few works left by Leonardo da Vinci, and some of his grand conceptions can be but feebly guessed at from his sketches.

He has been classed variously with the Florentine and Milanese School. Though he was Florentine by training, his greatest influence was felt at Milan; but he was so universal a genius that it is hard to class him anywhere.

His greatest gift to art was the discovery of the poetry of mystery in light and shade and the rendering of subtlety of personality, —of soul. Light and shade with him reaches its highest perfection, and perhaps no other man has been able so well to express the inner spirit through the outward form. "He had mastered the whole scale of human expression from the sublime and heavenly pure to the depths of absurdity and corruption." This study of expression was a passion with him. He always carried a sketch-book, and would sometimes follow people of striking peculiarity a whole day, then come home and reproduce their features. He would get peasants into a room and make them laugh, and would even follow criminals to execution for the sake of studying their expression. His knowledge of form was great, for he mastered the anatomy of both men and animals to such an extent that anatomists of to-day can find no fault with his anatomical drawings.

While Leonardo da Vinci was still a youth his father sent him to the studio of Andrea Verrocchio, who was excellent in design but very poor in color. Leonardo soon surpassed his master in painting; for the story goes that when Verrocchio painted his Baptism of Christ, he entrusted to Leonardo the painting of one of the two angels who form part of the composition. This task Leonardo performed with so much grace and expression and with such richness of color that Verrocchio saw himself surpassed and ever after devoted himself solely to sculpture.

One of the earliest works of Leonardo was a Medusa Head which still exists in a Florentine gallery. The head is represented as lying on the fragment of a rock, foreshortened, the hair already changing into scaly serpents. It is said that as one looks at this "the ghastly head seems to expire, and the serpents to crawl into glittering life." (See the cut, p. 75.) But, at the same time that he was doing this thing expressive of horror, he showed his power to express also the elevated and the graceful, by some cartoons of sacred and mythological subjects.

When he was thirty years old and in the prime of his talents, he was invited by the

Duke of Milan to come there and make a colossal equestrian statue of one of his ancestors. He was engaged upon this statue for more than ten years, reading ancient writers, studying classic statuary, and making a close study of the movements of live horses and the anatomy of dead ones. It was one of Leonardo's strongest characteristics, this of taking infinite pains and of never being satisfied with results. He made a vast number of studies for this statue, and many of them are preserved; still no one knows exactly how the statue looked. When he had finally finished the clay model there was no money to cast it,

fresco, and that alone would have proved disastrous. But, furthermore, floods have twice inundated the room, the French soldiers under Napoleon barracked there in 1796, and the French officers found a source of amusement in using the heads as targets. Worst of all the restorers have done their fell work time and again, so that now hardly anything of Leonardo's own work remains but the general composition. One almost wishes that Francis I. had succeeded in his attempt to remove the picture to France. Mutilated as the picture is, however, the masterful character of the composition is still apparent. There were certain diffi-



THE LAST SUPPER. LEONARDO DA VINCI. (FROM AN EARLY COPY.)

and twenty years later it had entirely disappeared.

It was in Milan and for this same Duke Ludovico that Leonardo da Vinci painted the wonderful and justly famous Last Supper, a picture perhaps better known than any other in the world, and certainly the grandest one ever conceived up to his time. This masterpiece was executed in the short space of two years. It was painted on the wall of the refectory or dining room of the Dominican Convent of Santa Maria della Grazie. Perhaps to no other masterpiece has time been so unkind. In the first place, Leonardo painted in oils instead of

culties imposed by tradition, for instance the long table behind which Christ and the apostles must sit. The monks themselves at their meals were seated in exactly the same way facing the picture. But how gloriously Leonardo has met the difficulties! What interesting rhythm in the groups of three disposed on either side of Christ! What an expressive line runs through the picture, what perfect balance without rigidity of symmetry; how beautifully one head and figure is relieved against another; what a master stroke to lean the head of Judas forward so as to throw it into shadow, thus making it all the more sinister! Then, last

of all, how daring to put a window right back of the head of Christ, where it might so easily have detracted from it; but how well the head holds and centers the attention by the aid of that very window! Then, how expressive the attitudes and what a variety! How charged the whole group seems with the intensely felt moment! Leonardo left the head of Christ uncompleted. His ideals were too high, and he could not satisfy them; but he has left a study, a mere sketch in pastel, now in the Pinacoteca at Milan. Slight as the sketch is, it is the most wonderful head



HEAD OF CHRIST. LEONARDO DA VINCI.

in art. No Christ head has ever reached its height, so charged is it with depth of meaning and spirit. No description of Christ could tell so much as does that pastel sketch. Where have strength and meekness, power and gentleness, sorrow and resignation ever been so wonderfully blended in one face? In all the range of art there is nothing like it. Sketches also remain of the heads of the apostles, sketches all the more precious because the picture has been so repainted and repainted. Every one of them individual, but only the larger qualities searched out.

All varieties of emotion are there; how headlong, Peter; how gentle, John; how mean and crabbed, Judas! He is indeed a towering genius who could charge a picture so full of interest, emotion, and variety, but still hold it all in hand, and make it all a unit with a forceful climax.

While at Milan Leonardo da Vinci was a powerful influence in the Milanese School. He established an art academy there, and some of the notes written for lectures which he delivered are still preserved. It is because his activity centered so largely in Milan and because of his strong influence on the Milanese painters that Leonardo has been classed with the School of Milan.

Of the few Madonna pictures by Leonardo da Vinci, the Madonna of the Rocks, in the Louvre, is the most famous. It is a picture full of the depth of shadow and the glimmer of lights that are so characteristic of Leonardo. The indefinable smile, which Leonardo alone could paint, lingers over the mouth of the Virgin.

As might be expected from one so keen in the study of expression, one so able to seize on the individual, we find Leonardo da Vinci one of the greatest portrait painters. His masterpiece in portraiture is the Mona Lisa, that portrait of all portraits. What a beautiful, easy, unaffected pose! What caress of light, and softness of shadow! What searching, well-felt drawing and exquisite modeling! Every plane of the face is felt, but how wonderfully gentle the transition from one to another! Then, above all, what a living presence is there! The very innermost spirit is in the eyes, and the wonderful smile which tells so much and so little, hovers over the mouth. (See the full page cut, p. 368.)

In 1514 Leonardo da Vinci went to Rome on the invitation of Leo X., but more in the character of philosopher, mechanic, and alchemist than as painter. Raphael was at that time painting his frescoes in the Vatican; and with his innate courtesy and gentleness, he received the venerable master with all marks of respect. Even Leonardo showed the influence of the wonderful young genius in the only two pictures he painted while in Rome. But he felt he was

set aside at Rome, he who had been the foremost. Michelangelo slighted him, and that galled him. So he decided to go to France where he was sure of a welcome. He was received by Francis I. with every mark of respect, was loaded with favors, had a pension of seven hundred golden crowns settled on him for life, and was attached to the court as principal painter. He lived like a prince in the castle given him, and received from all the reverence and homage due his wonderful genius. He died in France in 1519.

FLORENTINE AND ROMAN SCHOOLS: FRA BARTOLOMMEO, ALBERTINELLI, DEL SARTO, AND OTHERS. (2)

Although the Florentines loved line and intellectual conception more than the more sensuous qualities of color, there were some of them who combined both elements. One who did this in a most remarkable way was

Fra Bartolommeo (1475-1517). He was a pupil of Cosimo Roselli, and learned the technique of colors from Leonardo da Vinci. While young he came under the influence of Savonarola, and one of the first things he did was a portrait of the homely but strong and powerful head of that genius. Many of Fra Bartolommeo's works have been lost through the fanatical zeal of Savonarola; for in 1497 he induced a good many artists to burn all of their pictures into which any nude figure had been introduced, or which did not happen to have a religious subject. Fra Bartolommeo was one of the first to carry out Savonarola's wishes. The martyrdom of Savonarola was such a great shock to Baccio, as our painter was then called, that he joined the monastery of S. Marco, and did not touch the brush again for six years, when his friends at last prevailed upon him to resume it.

Fra Bartolommeo had that mark of a great painter in his work, the union of fine technique (color, drawing and composition) with deep sentiment and feeling. His fine color may be attributed to his visit to Venice, where he studied the glowing har-

monies of the Venetians. In light and shade, he was directly influenced, as were so many of his time, by Leonardo da Vinci. He was opposed to the sensuous on principle, but there is a good deal of it in his fine light and shade and in the expressive beauty of his faces. He was opposed to painting the nude, but that he was a master of the human form he proved by the only nude he ever painted, a St. Sebastian. This was so beautiful in form and line and color, and so fine in its modeling and life, that people forgot the suffering of the saint for the beauty of his form, with the result that the prior had to have the picture removed.

One of his greatest pictures is the Deposition from the Cross, in the Pitti Gallery. This is composed on the pyramidal principle, a form of composition found in all Fra Bartolommeo's works. The lines marking the masses of drapery are beautiful in flow and disposition, and the light and shade comes up to Leonardo da Vinci's in beauty. There is a true dramatic breadth about this picture, but it is repressed, held within bounds. (See cut, page 374.) Mantegna, for instance, goes beyond artistic dignity, when in his Burial of Christ he makes John scream out aloud in his grief. In Fra Bartolommeo's picture the deep, silent, tearless, unutterable grief of St. John is far truer to the dignity and pathos of the moment. Fra Bartolommeo was great by his pure painter-like qualities, but with it he had a depth of sentiment and fervor of religious feeling that mark him above all others of his time.

Mariotto Albertinelli (1465-1520). There was a close friendship between Albertinelli and Fra Bartolommeo, a friendship which lasted for life. They worked in partnership and often painted together on the same picture. In such cases it is almost impossible to tell their work apart. Albertinelli lacked the religious devotion of Fra Bartolommeo, but that he painted religious pictures with feeling can be seen from his masterpiece, The Salutation, in the Uffizi, a picture of much tender sweetness.

Among the followers of Fra Bartolommeo and Albertinelli were Fra **Paolo da Pistoia** (1490-1547), **Bugiardini** (1475-1554), **Granacci** (1477-1543), and **Ridolfo Ghirlandajo**



DEPOSITION FROM THE CROSS. FRA BARTOLOMMEO.

(1483-1561). Paolo inherited Fra Bartolommeo's drawings, and made use of them for his own pictures, which are for that reason always good in design; but he did not have Fra Bartolommeo's mellowness of color, his being rather harsh and crude. His best work is a Crucifixion, at Sienna; a picture which has been attributed also to Fra Bartolommeo, but which has faults and hardness of drawing not at all characteristic of that master.

Bugiardini was an assistant rather than scholar of Albertinelli. In the shop of Ghirlandajo he met Michelangelo, who afterwards employed him as an assistant in the Sistine Chapel. Bugiardini had no original force, but imitated any master with whom he might happen to be in contact.

This was also true to a great extent of Granacci, who shows the influence of many masters in his work.

Ridolfo Ghirlandajo, the son of Domenico Ghirlandajo, was one of Fra Bartolommeo's principal followers. His two masterpieces are the *S. Zenobio Restoring a Dead Child to Life*, and the *Funeral Procession of the Saint*. Here he rivals the rich coloring and deep relief of Fra Bartolommeo, and the animation and expression of Andrea del Sarto.

Andrea del Sarto (1486-1531) was called the faultless painter by his fellow townsmen, and this was true so far as technique goes. As a colorist and handler of the brush he went far beyond the rest of the Florentines. His drawing was perfection, and his mastery of light and shade nothing short of the marvelous. His talent for assimilation was great. He gained in drawing from Masaccio and Ghirlandajo, and in line from Michelangelo. Light and shade, as might be expected, he gained from Leo-

nardo da Vinci; but in the matter of strong, interesting, masterful brushwork, and in his coloring, characterized by a subdued, though rich and beautifully soft harmony of secondaries and tertiaries rather than the harsh primaries of his fellow Florentines, he stood entirely by himself. In landscape work and atmospheric effects also he went beyond the other Florentines. But with all his fine technique and wonderful adaptability, he lacked that spark which, had he possessed it, would have lifted his work up to the height of the four giants of the art world. It was the times that made Andrea del Sarto great, his talent rather than his genius. Browning in his poem of Andrea del Sarto makes his wife the principal cause of his lack of soul, and his pictures give the appearance of truth to the assertion. All his Madonnas (and his subjects were entirely religious) are of one face, beautiful in form, the face of his infamous wife, who was the cause of his dishonor.

That Andrea del Sarto was of tremendous promise to his contemporaries we gain from Michelangelo's remark to Raphael: "There is a little fellow in Florence who will bring sweat to your brow if ever he is engaged in great works." It is unfair to say that Andrea del Sarto entirely lacks soul. His *St. John*, in the Pitti Gallery, with its luminous depth of eye refutes the charge somewhat. But, on the other hand, in the same gallery is a *Madonna, Child and Saints* which shows a woeful lack of soul and feeling, wonderful as it is in the modeling of form, the sweep and beauty of line, the softness of enveloping atmosphere, and the mastery of drawing. The Madonna's face is of a low type, although of a certain beauty, and is decidedly unpleasant.

Andrea del Sarto is perhaps the finest technician in fresco that ever lived. In that he went beyond even Michelangelo and Raphael. He seemed

to be able to make fresco do the work of oils, and he never retouched. His masterpiece, the *Madonna of the Sack*, so called from the sack upon which St. Joseph is leaning, is a fresco in the Chapel of the Annunciate at Florence. In a small, narrow, semi-circular space, so small that the figures are represented seated low down, he has succeeded in placing a composition of great grandeur and power, beautiful in balance and sweep of line. The drapery is superb in arrangement, and the Madonna here is marked by real dignity and even grandeur. The child is also a masterful rendering of lively, eager, yet dignified childhood. His finest work in oils is the *Madonna of St. Francis*, sometimes also called the *Madonna of the Harpies*. Andrea del Sarto died poor and alone; for his wife, for whom he had lost honor and the respect of his fellows, deserted him in his last illness. He had a large number of pupils and followers, but they deserted him later for Michelangelo. The two most important are Pontormo and Franciabigio.



MADONNA OF ST. FRANCIS. A. DEL SARTO.

Pontormo (1493-1558) was of great promise, for Michelangelo is reported to have said of him: "If this young man's life is spared, he will raise our art to the skies." But, alas, he did not live up to his promise, losing himself later in life in imitation of others. In fact, imitation, the death of all creative art, was almost inevitable, for the great masters had already said the last word in the art of the time.

Franciabigio was a pupil of Albertinelli, and became a co-worker with Andrea del Sarto, by whom he was greatly influenced, although Andrea was by several years his junior. Franciabigio painted some very fine portraits in oils. His finest work is perhaps the Marriage of the Virgin, in the Annunciate Church at Florence. The monks uncovered this work before it was finished, which so enraged the artist that he attacked it with hammer blows. The head of the Virgin was entirely destroyed, and it has never been restored.

FLORENTINE AND ROMAN SCHOOLS: MICHELANGELO. (3)

Michelangelo (1475-1564), one of the world's four painters, was the most majestic of them all. His great word in art was power. He dealt in the things that are vast, titanic, superhuman. Everything he did, everything he studied, was done for the strength in it. He was the most powerful creative genius that ever lived. He did not care for the imitation of facts; his tremendous thoughts and feelings were put forth through forms, built on the knowledge of facts, but nevertheless created. His figures, huge of limb but not gross, mighty in pose and gesture though not exaggerated, without human prototype still instinct with life whether in repose or in motion, impress one with a vast, unexplainable power, with a might like the grandeur of huge architectural creations. He himself was a stern, rugged, grand, unflinching character, who carried art to its highest pinnacle, and lived long enough to see the mighty impulse, which culminated in him, shatter and break and become mere imitation and mummery

in those that tried to follow his vast flight. He was more of a sculptor than a painter in that he did not care for the more sensuous charm of color and atmosphere; but his architectural decorations gain all the more in that he leaves out the matter of atmosphere and consequent illusion. In grandeur of composition he is of the best, and in drawing he stands supreme. Weak of body, his inflexible will and temper account for his immense productivity.

Michelangelo was born near Florence. Of noble family, his father, a poor man, wanted him to adopt the profession of notary public or advocate rather than that of artist, for which he had great contempt. But the spirit within the boy was not to be denied. He neglected his irksome studies, and spent a great deal of his time in artists' studios, mastering art as best he might by himself, until Ghirlandajo, who saw the wonderful power in the boy, pleaded his cause so well that his father at last consented, and Michelangelo entered Ghirlandajo's studio at fourteen. Here Ghirlandajo paid him a small sum for his help instead of charging for tuition as was usually the case. When fifteen Michelangelo was selected among other fortunate youths to study in the academy which Lorenzo the Magnificent had established in his garden under the charge of Bartoldo, the sculptor. He instantly caught Lorenzo's attention by his Satyr's Mask, and that patron of art offered to take the young genius and care for him. With Lorenzo Michelangelo heard the conversation of the greatest men of the day, and this must have wonderfully stimulated his youthful mind. His activity was directed entirely to sculpture until 1503, when he entered into direct competition, if so it can be called, with Leonardo da Vinci in cartoons for the decoration of the Town Hall of Florence. Leonardo da Vinci chose as a subject the defeat of the Milanese by the Florentines in 1440. Here he could introduce his great knowledge and study of the horse. Michelangelo's subject was a group of Florentines surprised while bathing in front of Pisa, which they were besieging. Powerful figures in all positions, some naked, some half-clothed, form the subject,

and it gave Michelangelo full chance to display his great knowledge of the human figure. These two cartoons were never executed in fresco on the walls; but they formed a school for all the artists of the time, and their influence was felt to a powerful degree in the development of modern art. Both cartoons have perished. Rubens copied from Leonardo's a group of horsemen fighting for a standard, but he did it in his own Flemish manner. Baccio Bandinelli, a sculptor and rival of Michelangelo, is said to have cut Michelangelo's cartoons into shreds in a fit of jealousy, but some of the groups are known through old copies and engravings.

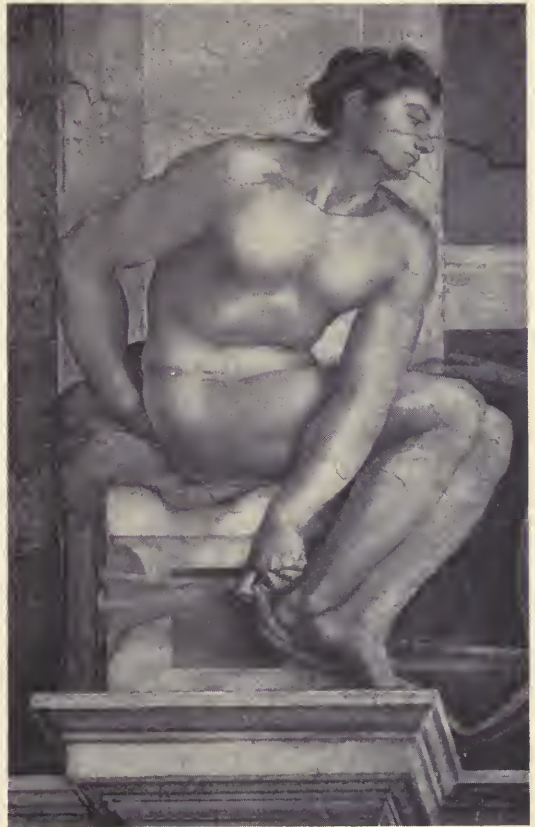
In 1506 Pope Julius II. called Michelangelo to Rome. The pope had a magnificent project for his own tomb, and Michelangelo was to execute it; but it was never completed. Bramante, the architect, could not bear to see Michelangelo in favor, and often made him suffer by his schemes and plots. At last he made the pope believe that to build one's tomb while living was an ill omen, and Michelangelo's work was thus brought to an end.

The pope then commanded Michelangelo to paint the ceiling of the Sistine Chapel. Michelangelo protested; for he was a sculptor and no painter, he said, but his pleas were unavailing. He was so diffident about his power as a painter that he invited several painters from Florence to assist him by coloring the decorations from his designs. But, as one might expect, these painters were unable to grasp the style of the giant mind, and in disgust Michelangelo destroyed their work and sent them away.

It is said that he spent only twenty-two months on this gigantic undertaking—the ceiling was 150 feet long and 50 feet wide—but others estimate that it took three or even four years. On the surface of this ceiling, which is a flattened arch in section, he painted in all about two hundred figures, some of colossal size. (See the cut, p. 43.)

The center of the ceiling, which is a flat plane, is divided into nine compartments, four large and five small. In the large compartments he has represented the Creation of Sun and Moon, the Creation of Adam,

the Fall, and the Deluge. In the small compartments are represented the Gathering of the Waters, the Almighty Separating Light from Darkness, the Creation of Eve, the Sacrifice of Noah, and the Drunkenness of Noah. In the curved part are represented, besides the genealogy of Christ, the colossal figures of sibyls and prophets, and in the four corners are scenes representing the miraculous deliverances of Israel.



DECORATIVE FIGURE IN THE SISTINE CHAPEL. MICHELANGELO.

All these figures and scenes are contained in a well composed strong architectural framework. There is not one figure or portion in it but has its own interest, and yet it is all ordered and unified into one grand whole. It took one with the gifts of a great sculptor, architect and painter to keep this vast space, so crowded with interest, from being scattered; but Michelangelo had them all, and with well-defined spaces and strong

leading architectural lines, which emphasize each scene at the same time that they unite them, he has produced a decoration that is one of the marvels of the world in its repose in action.

The first three compositions, the Drunkenness of Noah, the Deluge, and the Sacrifice of Noah, are smaller of figure than the other compositions. This is especially true of the Deluge. Michelangelo evidently started at this end of the ceiling, and, finding that the figures in the Deluge could hardly be seen from below, altered the scale in the other compositions.

The triangular compositions representing the ancestors of Christ are interesting as being gentler and tenderer than is Michelangelo's wont. These are really idyllic family groups, wherein some of the female figures are full of grace and beauty.

The seated architectural figures are marvelous in their variety of pose and strength, and with the sibyls and prophets we come upon some of the mightiest figures known to art.

But the climax of all the figures is reached in the Adam of the Creation. (See the cut, p. 369.) In all art there is nothing like it save the grandly god-like figures of the Parthenon pediment. Mighty is the form as it lies stretched on the rim of the world, powerful and huge, but what grace withal in every supple line! Nothing else could be worthy of the father of a race. There is that about Michelangelo's work which creates a mood like that one falls into when viewing some overpowering scene of nature, some mighty mountain range or grand sweep of ocean. It is no wonder that Sir Joshua Reynolds said of Michelangelo: "To kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for any ambitious man."

Michelangelo did not paint again for twenty-two years, but in 1534 Paul III. decided to have the Sistine Chapel finished, and Michelangelo, again interrupted in his work as a sculptor, now painted on the end wall of the chapel his Last Judgment, a picture sixty feet high. The composition was part of Michelangelo's scheme, and had

always been intended by him. In mastery of form, in power of drawing the figure in the most difficult positions, this work is unrivaled; but it does not have the well-ordered dignity of composition which distinguishes the ceiling decoration. All is grewsome despair in this conception. There is no ray of joy; even the blessed are weighed down by the doom of the condemned. The Christ figure is awe-inspiring in its expression of terrible wrath. In this composition Michelangelo indulged to the fullest bent his love for the nude figure, but there seem to have been pruders in those days as well as now. Pope Paul IV., who did not care for art at all, wished to have the painting destroyed; but a compromise was effected by having Daniele da Volterra paint draperies over some of the most "objectionable" figures, a deed which earned him the title of breeches-maker.

The last pictures Michelangelo executed are the two frescoes in the Pauline Chapel of the Vatican, The Crucifixion of St. Peter and The Conversion of St. Paul. These are so blackened by incense smoke, and so badly preserved generally that they are rarely even mentioned.

Michelangelo did only one easel picture, a Holy Family. It shows the mastery of difficult posture and anatomy, as does all of Michelangelo's work; but it lacks the tenderness and feeling that one expects from such a subject. The Fates and other easel pictures given as being Michelangelo's were painted by his pupils and followers, sometimes from his designs, but often in imitation of him.

Michelangelo led his lonely and stern life to the last, a giant among men, never swerving from his purpose, always true to himself. His path in art was entirely original, the expression of a tremendous personality, an individual temperament. It is in this intense individuality of temperament that he is so modern, and comes so near us at the present time. Grimm says of him: "All Italians feel that he occupies the third place by the side of Dante and Raphael and forms with them a triumvirate of the greatest men produced by their country,—a poet, a painter, and one who was great in all arts."

Who would place a general or a statesman by their side as equal to them? It is art alone which marks the prime of nations."

Michelangelo's tremendous personality exerted a powerful influence on all the painters of his time, even the "divine" Raphael falling under his spell. But the direct imitators failed sadly; for where he expressed tremendous power and awe-inspiring grandeur, they would sink into mere exaggeration and grossness. A few of his followers, however, showed some independence and painted things of some strength.

FLORENTINE AND ROMAN SCHOOLS: VOLTERRA, VENUSTI, PIOMBO. (4)

Daniele da Volterra (1509-1566) was the strongest of them. His great picture is the Descent from the Cross in S. Trinita de Monte at Rome. Poussin classed it among the three pictures of the world—rather an absurd statement. The picture is full of action and passion, but almost too violently so; and there is a certain affectation in pose and gesture. It is so much better than other pictures by Daniele da Volterra, that the design is in part ascribed to Michelangelo.

Marcello Venusti (1515-1585?) painted a number of pictures directly from Michelangelo's designs. His technique was smooth and finished, and forms a peculiar contrast to the powerful designs of Michelangelo. Certain characteristics of Michelangelo, for instance the bended wrist, become an unpleasant reiteration in some of his followers. In the Holy Family (or Silence) of Venusti, for instance, the pose of the Virgin's hand



MARTYRDOM OF SAINT AGATHA. PIOMBO.

is sprawly in fingers, and the pose of the hand of St. Joseph and of the Christ child is decidedly monotonous and tiresome. His copy of Michelangelo's Last Judgment, in the Gallery of Naples, was made under Michelangelo's own superintendence, and is of especial interest now that the original is in such a bad state of preservation.

Sebastiano del Piombo (1485-1547) was another strong follower of Michelangelo. Born in Venice and trained under the strongest painters there, he had the fine color and light and shade qualities of the Venetians. These he tried to unite with Florentine grandeur of line, after coming to Rome and falling under Michelangelo's influence. The yielding softness and texture of flesh so distinctive of the Venetians was also Sebastiano's, and in that he is much different from Michelangelo. The mastery of the mystery of light and shade is also his, and like Giorgione, his early master, he loves to dwell on the glint of light on armor and its glimmer on soft flesh. It was his ability to render the more sensuous, the beauties of nature, that gave rise to the story that Michelangelo once designed a picture for Sebastiano to paint, so that thus Raphael might be outdone. Sebastiano

was really a wonderful portrait painter. Here he combined the color of Titian with Michelangelo's style of drawing. His masterpiece is supposed to be the Raising of Lazarus, in the National Gallery, London.

FLORENTINE AND ROMAN SCHOOLS: RAPHAEL.(5)

"Raphael (1483-1520) the Prince of Painters," "Raphael the Divine" are names given again and again to this one of the quartet of the world's painters. "The harmonist of the Renaissance," he is also called, and rightly, for his great aim was to produce a union of all elements into a perfect whole. For the same reason he was also called the "Greek of the Renaissance."

The passionate fiery expression of individuality by Michelangelo is not Raphael's. He stands more apart from his creations, he views them more critically. Feeling is tempered by thought, by regard for canons and established laws of proportion. Not that Raphael is cold, for his works are full of feeling; but he is more serenely calm, more tempered, more regardful of an exact balance, rhythm and union of feeling, thought, form, proportion and expression. Michelangelo is subjective entirely; Raphael is objective. With him the personal element is kept in the background. The headlong, passionate working out of a mood was foreign to Raphael; he worked more deliberately, added one thing here, another there, held himself always in check, and saw to it that nothing had undue prominence, that nothing was one-sided. His figures are grand, majestic, serenely powerful, but not mighty, passionate and titanic, like Michelangelo's.

He was more of a painter pure and simple than Michelangelo. For a Florentine his color was good, his light and shade had the beauty of nature's mysteries in it, envelope also was at his command, and in drawing and composition he was grand, forceful. For grace, lofty serenity, purity and beauty of line and form he stands su-

preme. It is not that Raphael did all things better than any one else that makes him supreme, but it is the wonderfully harmonious union of all excellencies in him. Titian had better color, and far better brush work, Michelangelo greater power, vaster thoughts, Leonardo da Vinci perhaps more charm and feeling; but none other than Raphael has possessed all these qualities.

We should expect a fine character and an even temperament from a man who produced work like that, and Raphael had both. There was nothing crabbed or mean about him. His spirit was true, sweet and wholesome, and he felt no jealousy of the attainments of others. To all he gave their due, and he paid homage and deference to painters who were older than he, but whose art was far below his own. It has been well said of him, "Every grace of mind and hand was Raphael's." He saw the good in other artists' work, and would assimilate from them, but not imitate. He made their various qualities his own; they bear the stamp of his individuality.

In studying Raphael's work one finds that it passes through three distinct styles. The first is the Peruginesque. This manner characterized him while he was directly under Perugino's influence and for some time after. The second is the Florentine manner, acquired during his visit to Florence and while under the influence of Fra Bartolommeo and Leonardo da Vinci. The third is the Roman manner, which becomes characteristic of him after his coming to Rome and feeling the influence of Michelangelo's work. His greatest works are those of the Roman Period.

Raphael was born in the city of Urbino. His father, Giovanni Santi, gave him his first training; but Giovanni died while Raphael was still young, and his uncle decided to place him with Perugino, who was then at the height of his fame. It is said that Perugino exclaimed upon seeing Raphael's sketches: "Let him be my pupil, he will soon become my master." Raphael was less assertive than Michelangelo. His progress was gradual and there is no indication of the force and strength and grandeur

of his Roman period in his *Marriage of the Virgin*, the best-known picture of the Peruginesque period. There is far more life than in Perugino's work, greater beauty of drawing and expression; but there is the wistful, mild sweetness of that master, the same slight affectation in tilt of head and the same lack of dramatic force. The young man, for instance, breaking his rod, shows no agitation, no vigor of pose. There is also the same simple symmetrical composition which distinguishes Perugino's work. It is Perugino's style carried to perfection.

It was about this time (1504) that Raphael made his first visit to Florence. Here he became acquainted with Fra Bartolommeo, and saw the cartoons of Leonardo da Vinci and Michelangelo. It was a powerful stimulus to Raphael, and revealed to him new ideas of form and composition. His work became far stronger in line and action, and grander in form. There was more of nature, affectations were dropped, and certain peculiarities in handling of draperies disappeared. The *St. Catherine* of the later Florentine manner, now in the National Gallery, London, is a splendid contrast to the *Marriage of the Virgin*. That looks weak beside it. The strength of pose and free, grand swing of line and natural fullness of form in the *St. Catherine* makes an agreeable contrast to the *Marriage of the Virgin*. There is still the Peruginesque feeling, but it is less sentimental, far more virile and much loftier. This can be seen to the full in one of the most famous pictures of the Florentine manner, *The Madonna of the Goldfinch*. Graceful and sweet in expression, it has besides a strength which places it far above Perugino's rather weak works. The face has the regularity of classic art, but far more warmth of expression. The beautiful pure line and form is such as Raphael alone mastered. The head of the Christ child is not successful when compared to that of the child in the *Madonna di San Sisto*. It looks almost unhealthy beside that, and too strained in the effect of expression. The equally famous *La Belle Jardinière*, in the Louvre, is far more successful in the Christ child, here entirely natural,

but without the peculiar something which makes the Christ child in the *Madonna di San Sisto* supreme. Moreover, the light and shade in *La Belle Jardinière* is far stronger. It is impossible to describe the beautiful flow of line and the tender modeling of form in this picture. (See the full page cut on p. 385). Whereas Michelangelo seems to have hewed out his mighty lines, Raphael appears to have loved his into being, so gracefully do they flow and ripple one into the other, so fraught are they with feeling and tenderness.

FLORENTINE AND ROMAN SCHOOLS: RAPHAEL.—*Continued.* (6)

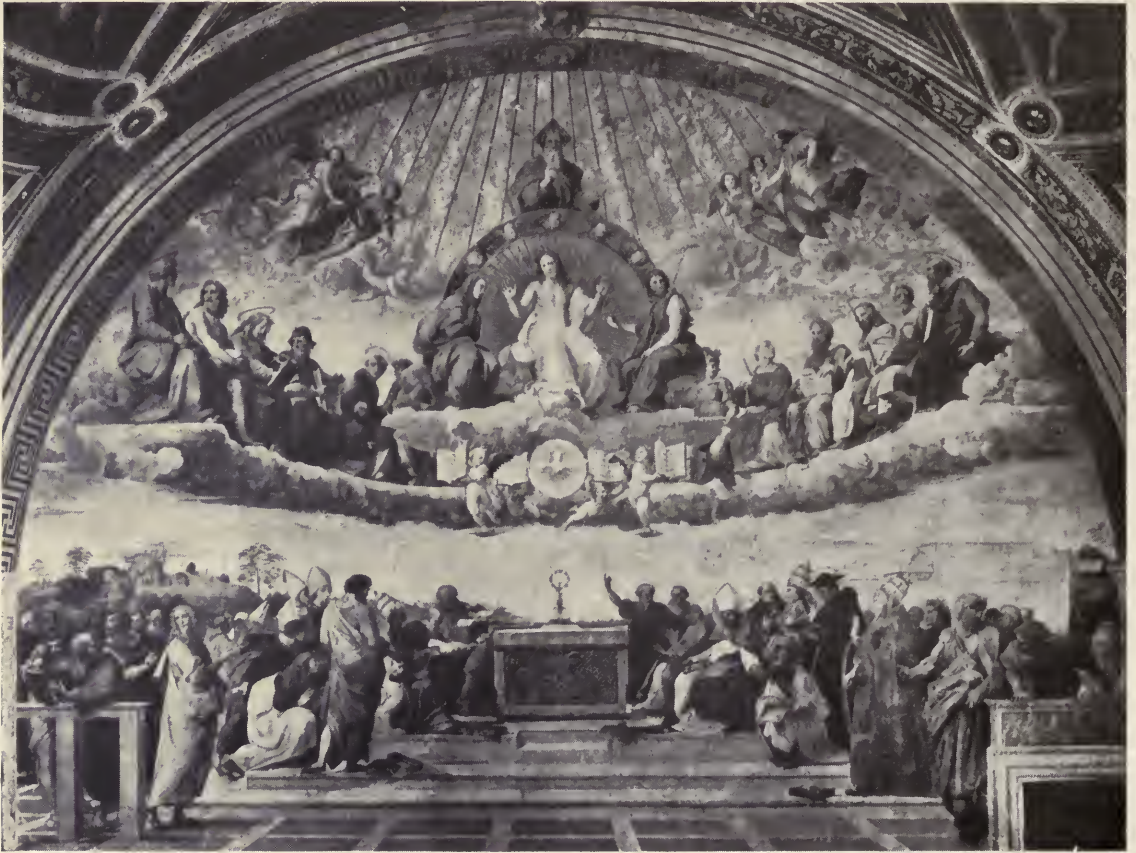
Many artists of the Renaissance reached full prime early in life. Whether the greater stimulus of a universal appreciation of art or whether peculiar training was the cause is hard to say. There is one thing certain, however, that art training was begun earlier. When Raphael was twenty-five years old his fame completely filled Italy. He had then entirely emerged from the Peruginesque manner, based his work on nature, rather than on the traditions which governed Perugino, and had far greater scope than that master. It was now that Bramante, the architect, saw that his fellow townsman had become strong enough, and he recommended Raphael to Pope Julius II. to decorate rooms in the Vatican. The youthful Raphael saw the mighty frescoes of Michaelangelo and fell under their powerful spell, and it is from this time that his third manner, the Roman, dates. The new element, the grandeur of Michelangelo, appeared, and now there sprang from under his wonderful brush those creations from which succeeding artists have borrowed something or other, but which none have been able to equal, much less improve upon.

There were four of these halls or stanzas which Raphael decorated. They had already been partly decorated by Perugino and Francesca; but when Raphael had finished the first stanza, the pope was so astonished and delighted that he commanded that

all the former frescoes should be destroyed and that Raphael should decorate the entire hall. This Raphael refused to do. He venerated his old master, and it was foreign to him to slight what had been done by others. The first stanza to be decorated was the Judicial Assembly Hall, called "La Segnatura." Here he painted in grand allegories representations of Theology, Poetry, Philosophy and Jurisprudence.

of Theology, or Knowledge of Divine Things, are the most beautiful in line and pose. There is an indescribable grace about these figures, an earnest, gentle seriousness and serenity. For a gentle rhythmic flow of line, so that one takes up where another ends, Raphael has never been surpassed.

The large wall decorations in this stanza illustrate the progression of Raphael's style,



THE "DISPUTA." RAPHAEL.

Four allegorical figures representing these abstractions appear in circular spaces on the vaulted ceiling. Under these figures and on the four sides of the room Raphael painted four great pictures about fifteen feet high by twenty-five feet wide, illustrating historically the four allegorical figures above. The allegorical figures are painted against a gold background which is treated as a mosaic. The figure of Poetry and that

a progression so rapid that it becomes apparent even in this single room. Under the figure of Theology is the so-called La Disputa del Sacramento, which should rather be called Divine Inspiration. This was the first painting that he did. Next came the Parnassus, painted under the allegorical figure of Poetry. Here we find the painting less minutely done, with less of the old clinging to it. With the School

of Athens, placed under the figure of Philosophy, we reach a larger style and grander composition, with the general mass thought of more than the detail.

There is something majestic, however, in the line of Saints in the Divine Inspiration, as it sweeps in a curve from one side of the composition to the other, and divides the field in a peculiarly happy proportion of space. This line is again beautifully opposed by the extended line of prelates, sages and students underneath. It is this thorough understanding of the necessities of clearly divided spaces and strong leading lines enclosing different elements of the composition that makes Raphael's decorations so truly architectural in spite of the fact that they are "holes" in the wall. That Raphael has clung to gold ornamentation and certain other conventionalities in the upper part of this composition, is no doubt due to the absolute impossibility of depicting such a scene with anything but symbols. How wonderfully the main axis of the composition is kept through the figure of Christ, and how well all the lines lead to that figure, any one can perceive. The Parnassus is composed over and on each side of a window. The composition here has the rhythmic grouping of figures so characteristic of the Last Supper, by Leonardo da Vinci. Although subdivided into groups, the composition has a wonderful unity, the total line made by the several groups beautifully fitting the architectural setting and the space to be covered.

The School of Athens is the most impressive of the four compositions. It is truly great in dignity of line and mass. The figures are grand beings, elevated above the common, beings who impress one with powers beyond the ordinary. Again there is the same ordering of the separate parts, the same unity; but the composition has even more stability and architectural weight. The different groups are varied and full of interest. The two central figures, Plato and Aristotle, are grand in form and gesture, and are a worthy climax to it all. On the whole this is perhaps the grandest composition, the most sublime, of all the stanzas.

The fourth composition under Jurisprudence had to meet the same difficulty as the Parnassus. A large window breaks up the space, but instead of being covered with one composition this wall is divided into three separate pictures. Directly under the ceiling and enclosed by the arch are represented Prudence, Fortitude and Temperance, as virtues necessary for the application of law to daily life. At the sides of the window is represented the Science of Jurisprudence, in its two divisions of ecclesiastical and civil law. Justinian on the left represents state law, and Gregory XI. on the right ecclesiastical law. The picture in the arch, without being so majestic in composition as the others, is magnificently beautiful in grandeur of figure, in beautiful roundness of form, in fine arrangement of drapery, in a wonderful balance and opposition of line and mass, and above all by a flow and rhythm of line which ripples through the whole composition.

It was not till the year 1510 that Raphael commenced the second stanza, called *Stanza dell' Eliodoro*, from the most famous composition in it. The pictures in this room are the Expulsion of Heliodorus from the Temple, the Mass of Bolsena, the Attila, and St. Peter Delivered from Prison. The last named, besides being a fine dramatic rendering of the subject, is a masterful rendering of conflicting lights, of the sheen on armor, and of the vigor of attitude. The figure of the angel leading St. Peter from the prison is a peculiarly strong yet beautiful one. The Expulsion of Heliodorus from the Temple is the strongest among the compositions of this stanza. Here the dramatic element is still more evident. The rush of the angels bent on their errand of punishment, and the agitation of the spectators are finely given. The beautiful wrathful being on the horse is fine in power of form and vigor of pose.

The *Stanza dell' Incendio* was done in great part by Raphael's scholars from his designs. Commissions poured in upon him in such numbers that he was unable to do much but direct the work of his scholars and furnish the designs. He had, moreover, succeeded Bramante as architect of St. Peter's,



MIRACULOUS DRAUGHT OF FISHES. RAPHAEL.

and his hands were too full. The work in this stanza progressed so slowly that the fourth chamber, the Sala di Costantino, was not completed until after his death. In the Stanza dell' Incendio was painted the Victory at Ostia over the Saracens, The Oath of Leo III., Charlemagne Crowned by Leo III., and The Fire in the Borgo.

The Fire in the Borgo is the most remarkable work in this stanza. It shows perhaps most thoroughly of all Raphael's work the influence of Michelangelo in powerful forms and anatomical rendering. In particular the figure of the woman to the right is a powerful rendering of form and windswept drapery. The agitation and varying degrees of despair in the single figures are wonderfully rendered, and there is still a well-balanced, well-united composition; but in some of the other pictures in this stanza begin to be seen the germs of the tendency so soon to ruin the art of Italy,—a striving for dramatic effect at any cost, an exaggeration of muscular development and action.

The Victory over the Saracens, for instance, lacks the stability of mass and grandeur of line so essential to a monumental decoration, and in the Sala del Costantino, which was done after Raphael's death, and in which his designs were deliberately al-

tered, there is visible a positive degeneracy. Crowded, restless and confused compositions displace the grand majestic, architectural compositions of the Stanza del Segnatura. There is a striving to show anatomical skill, to make a figure powerful by exaggerating form, and the execution is much more careless and coarse.

The Loggia, of the Vatican, open galleries running around three sides of an open court, were also decorated by Raphael's scholars under his personal direc-

tion. The entire series of pictures here is called Raphael's Bible.

FLORENTINE AND ROMAN SCHOOLS: RAPHAEL.—*Concluded.*(7)

There was still one more great undertaking that Raphael did for the Vatican. That was making the cartoons for tapestries for the Sistine Chapel. The lower walls of the chapel had been ornamented with paintings in imitation of draperies, but Leo X. resolved to substitute real draperies of the most costly material, and he commissioned Raphael to design the cartoons for them. These were to be copied by the looms of Flanders, and worked in a mixture of wool, silk and gold. In spite of their costliness of material, all the tapestries together are not worth one of the cartoons; yet for a long while these were lost or forgotten in the dusty warehouse of the weaver at Arras. Three of these invaluable cartoons were never recovered, but the remaining ten, after running many risks of destruction, came by the advice of Rubens into the hands of Charles I. of England. They are now in the Kensington Museum,



LA BELLE JARDINERE. RAPHAEL. (SEE PAGE 381.)

London, and form one of the greatest art treasures in the world.

The subject of the designs is the history of the Apostles. Richardson says about the figures in these pictures that they are a sort of people superior to what one has ever seen. "What grace and majesty," says he, "is seen in the great Apostle of the Gentiles in all his actions, preaching, rending his garments, denouncing vengeance upon the Sorcerer! What a dignity is in the other Apostles wherever they appear, particularly the prince of them in the cartoon of Ananias! How infinitely and divinely great, with all his gentleness and simplicity, is the Christ in the boat! But these are exalted characters, which have a delicacy in them as much beyond what any of the gods, demi-gods, or heroes of the ancient heathens admit of, as the Christian religion excels the ancient superstition!" The younger Richardson compares the frescoes of the Vatican Stanza with the cartoons, and says about the latter, "They are better painted, colored and drawn; the composition is better, the airs of the heads are more exquisitely fine; there is more grace and greatness spread throughout; in short, they are better pictures, judging them only as they are commonly judged of, and without taking the thought and invention into the account."

Sir Charles Eastlake says: "As designs they are universally considered the finest inventions of Raphael. At the time he was commissioned to prepare them, the fame of Michelangelo's ceiling, in the same chapel they were destined to adorn, was at its height; and Raphael, inspired with a noble emulation, his practice matured by the execution of several frescoes in the Vatican, treated these new subjects with an elevation of style not perhaps equaled in his former efforts. The highest qualities of these works are undoubtedly addressed to the mind, as vivid interpretations of the spirit and letter of the Scriptures; but as examples of art they are the most perfect expressions of that general grandeur of treatment in form, composition, and draperies, which the Italian masters contemplated from the first, assuited to the purposes of religion and the size of the temples destined to receive

such works. In the cartoons this greatness of style, not without a due regard to variety of character, pervades every figure, and is so striking in some of the Apostles as to place them on a level with the Prophets of Michelangelo."

Raphael's greatest easel pictures are from his Roman manner. Among them are some wonderful portraits. The Fornarina, a portrait of Raphael's supposed mistress, Pope Julius II., and Pope Leo X. are among the best. In these portraits one receives an additional proof of the wonderful range of Raphael's art. One who is essentially ideal in his treatment of figures, ordinarily so that they are very impersonal, here comes out in strong realistic rendering of individuality and personality—the very essence of the man portrayed. What a difference between the two popes! One rather coarse featured, round jawed and fat, but with wrinkled brow and tightly-clipped lips denoting great determination and will power; the other old and bent, refined of feature, but with deep, serious eyes denoting purpose, set under the overhanging, reflective brow. Then how splendidly Raphael has rendered



PORTRAIT OF POPE JULIUS II. RAPHAEL

the textures, he who has been accused of not knowing how to render them! Here the varying qualities of texture in fur, velvet, hair, metal, etc., are given with the utmost fidelity.

To the Roman period belongs also the celebrated St. Cecilia, a picture full of indescribable sentiment, with noble forms and expressive attitudes. Notice, for instance, the ecstatic uplifted face of St. Cecilia, and her graceful, beautiful form, the powerful

are the divine being who is to be worshiped. The Madonna della Sedia, "of the Chair" and the Madonna di San Sisto or Sistine Madonna are the best known. The former is a circular composition, and it is a wonderful adaptation to its field. There is an exquisite tenderness in the way the mother caressingly bends her head down to her child's. But the greatest of all the Madonnas is the Madonna di San Sisto, now in the Dresden Gallery. Here is the most won-



MADONNA DELLA SEDIA (CHAIR), OR SEGGIOLA (LITTLE CHAIR). RAPHAEL.

derful representation of a divine child and a divine mother, divine but still human, with the power to sympathize with the human. Never has the Christ child been so exaltedly treated. Truly a child; there is still an indescribable depth in the eyes, which bespeaks worlds of thought and power. How tender and sympathetic the mother through all her majesty; how sweet and humble the reverence of St. Barbara, as she sinks to her knees in adoration; how trustful and expressive in attitude the Pope, as he intercedes for humanity outside. The composition is a marvel of grace, rhythm, flow, and balance of line, and the drapery is managed with a wonderful skill,

brooding figure of St. Paul, so majestic in its swing of line, and the highstrung, soulful, inspired head of St. John. What a contrast these strongly-moved but quiet figures to the St. Michael and Satan in the Louvre, where the beautiful form of the Angel appears like a flash on the groveling demon.

so that although every fold falls in just the right place, it still looks as if taken directly from nature. The glory of innumerable angels' heads in the background lends a radiance to the whole composition; and the two cherubs below bestow a charming note of naïve, childlike seriousness, besides filling out the composition in just the right place.

Raphael had the good fortune to be fully appreciated while still living. His commissions were innumerable, and he became

rich. It was said of him that he lived rather like a prince than a painter; but his spirit was always the same: gentle, courteous, kind, free from all petty jealousy and ill-feeling. When he went to the Papal Court it is said that fifty of his pupils and fellow workers always attended him as though they were his retinue, and they gloried in doing him such homage. His life became so busy that many pictures left his studio which were not done by him, but which were attributed to him. Then those who were jealous of him would insinuate that Raphael was losing power, that his mastery was declining. Thus, it is said, he decided to paint a picture entirely by his own hand which should forever refute the accusation. This was the Transfiguration, which, it is further said, he painted in indirect competition with

Michelangelo. The story goes that the latter desired to put Sebastiano del Piombo forward as no unworthy rival of Raphael; but to insure good design he composed and drew in the picture himself, much to the delight of Raphael, who expressed pleasure at the austere Michelangelo himself entering into competition with him. Although profound in thought and beautiful in execution, while tremendously expressive in action and gesture, and full of dramatic force, we still feel in the Transfiguration a lack of the simplicity and unity of composition so essentially a usual characteristic of Raphael. Here one sees really two compositions, in no particular way tied together except by the



MADONNA DI SAN SISTO. RAPHAEL.

thought contained in the scenes depicted. Pictorially it is two compositions. The restlessness of drapery in the three floating figures also mars the sublimity of the conception. Kugler, however, says: "The twofold action contained in this picture, to which shallow critics have taken exception, is explained historically and satisfactorily merely by the fact that the incident of the possessed boy occurred in the absence of Christ; but it explains itself in a still higher sense, when we consider the deeper, universal meaning of the picture. For this purpose it is not even necessary to consult the books of the New Testament for the explanation of the particular incidents; the

lower portion represents the calamities and miseries of human life—the rule of demoniac power, the weakness even of the faithful when unassisted—and points to a superior power. Above in the brightness of divine bliss, undisturbed by the suffering of the lower world, we behold the source of consolation and redemption from evil.” All of this, however, deals only with the intellectual phase of the subject and does not do away with the feeling, that pictorially the composition falls short, in that the eye must force itself from one point of interest to another, and that there is no single climax, no one center of interest to which everything should lead.

It is indeed a wonder that Raphael in his short life should have been able to accomplish so much. Besides his painting, he was architect of St. Peter's after Bramante's death; he designed several works in sculpture; and he conducted excavations which brought to light the treasures of the old Rome hidden underground. It was while engaged in this last work that he exposed himself so that he was taken with a violent fever, and died after fourteen days' illness on his birthday, April 6th, thirty-seven years old. All classes grieved over his premature death, and the grief of his friends and scholars was unspeakable. It is said that the pope, upon hearing of Raphael's death, broke out into lamentations over his own and the world's loss. After lying in state with the picture of the Transfiguration, still wet and unfinished (afterwards completed by Giulio Romano) suspended over his head, his remains were carried to the church of the Pantheon, a multitude of all ranks following in a sad procession, and was there interred as he himself had requested.

Painters had poured into Rome from all quarters of Italy during Raphael's lifetime, and they tried to imitate his style closely. After his death this school, the Roman, was scattered over Italy, the conquest and pillage of Rome in 1527 by the French contributing not a little to dispersing them. But the imitation of a master, as in the case of Michelangelo, proved fatal, what originality they might have had being entirely lost.

FLORENTINE AND ROMAN SCHOOLS: ROMANO AND OTHERS. MILANESE SCHOOL. SIENNESE SCHOOL. (8)

Giulio Romano (1492-1546) was the strongest of Raphael's pupils, and became the real founder of the **Roman School**, which directly influenced the painting of the Decadence. As long as he was under Raphael's influence he painted so closely in his style that in many instances his work is almost like his master's; but after Raphael's death he struck out for himself, and in his hands the refined strength and power of Raphael became exaggerated coarseness. He was a good draughtsman, but his forms are heavy and entirely lack the grace of Raphael. His color was dead and of a bricky tone, due, it is said, to his having been employed so much by Raphael for the dead-coloring of his pictures. In his decorations at Mantua, the Fall of the Giants, in the Palazzo del Tè, he oversteps all bounds of taste and artistic judgment. The walls are painted as a tumbling, chaotic mass of architecture, in the midst of which the bulky giants are being crushed. The decorations are entirely out of scale with the room, which is rather small. Thus the decadence of Italian art is already staring one in the face; for here the nice discrimination of fitness, of harmony, of restrained and ordered power is entirely lost.

Francesco Penni (1488?-1528) was, next to Giulio Romano, Raphael's most confidential assistant. He died only eight years after Raphael, and his works are rare; but he seems to have been content to closely follow Raphael's style.

Francesco Primaticcio (1490-1570) was a pupil of Giulio Romano. He assisted Giulio in the Palazzo del Tè, and was afterwards invited by Francis I. to France, where he had much to do with founding the school of Fontainebleau.

Giovanni da Udine (1487-1564) was trained in the Venetian School before coming to Raphael. He was chiefly distinguished for painting the arabesques in the Loggie of the Vatican. The style of these was founded on the antique decorations in the Baths of

Titus, then recently discovered, and formed a new school of ornamental art, the influence of which is still felt.

Perino del Vaga (1500-1547) also did some decorative work in the Loggie of great liveliness and interest. The little Cupids, for instance, holding wreaths, etc., are full of lively action and drawn with much vigor and grace.

Andrea Sabbatini (1480?-1545) was one of the chief instruments in bringing the principles of the Roman School to the south of Italy. Sabbatini's color was good, but he fell into a mannered style in trying to follow Raphael. Several artists from the Bolognese School, and followers of Francia, entered into Raphael's School.

Innocenza da Imoli (1494-1550?), although he never resided in Rome, became such a zealous follower of Raphael that he often repeats whole figures from Raphael's pictures in his own compositions.

Timoteo di Viti (1469-1523) was born at Urbino and returned there after a short residence at Rome. His work has the grace of Raphael and a good deal of the Umbrian sentiment. His *Magdalenie in the*

Desert is a charming example of his work, and shows that he did not run into the excesses of the Roman School.

The Milanese School.—Leonardo da Vinci and his academy exerted a great influence on the painters of Milan, and many painters followed his type and methods. Kugler says: "The distinguishing qualities of Leonardo were variously repeated by his scholars, according to their own individual peculiarities. Although none attained to his eminence, a certain amiable and pure spirit, reflected from his noble mind,

pervades the whole school. This spirit seems to have preserved his followers from falling into the unmeaning style, and mere academic ostentation, which characterize almost all the schools founded by the other great masters of the time." The most prominent of Leonardo's followers was

Bernardino Luini (1475?-1533?), whose work is characterized by sweetness and purity of sentiment, a trait really distinguishing the whole school. His style resembles Leonardo's to such an extent that several pictures which are now attributed to



DAUGHTER OF HERODIAS. LUINI.

Luini were formerly thought to be Leonardo's. The *Herodias' Daughter*, in the Uffizi, for instance, is one of these. It has much of Leonardo's charm and softness of light and shade and much of his grace; but it lacks the penetration of that master and his power to represent character.

Luini's frescoes rank him among the first fresco painters, for his technique in that medium was astonishingly free and bold. In the Brera Gallery are several fragments of his wall-paintings, and among them the *Body of St. Catherine Borne to the Tomb* is

the finest. This is distinguished by a beautiful simplicity, purity and tenderness of spirit.

Marco da Oggiono (1470?-1530) was also a close follower of Leonardo, but he did not have the sweetness and deep charm of Luini. He made an excellent copy of Leonardo's Last Supper. **Andrea del Salaino** (fl. 1495-1518) resembles him, but has more freedom and power. **Beltraffio** (1467-1516) is a painter of much gentle refinement and purity. **Andrea Solario** (1458?-1515?) shows



SAINT SEBASTIAN. SODOMA.

by a portrait in the London Gallery a decided Flemish influence in the close following of line and modeling. But he came later under the influence of Leonardo at Milan. The Flemish carefulness still distinguished him, but his work became imbued with much feeling and tenderness. Carefully-wrought detail and smooth finish is also characteristic of him. **Gaudenzio Ferrara** (1481?-1547?) is distinguished by a peculiarly fantastic style of his own. He was an exceptionally brilliant colorist, but

his work lacks tone. He used primaries almost entirely, and his color lacks unity. His frescoes are almost equal to Luini's in freshness. He painted unevenly, and sentiment with him was sometimes carried too far, but in all he is considered one of the most interesting painters of northern Italy.

The **Siennese School**, which had been so important in the Gothic period, had no artists of any prominence in the fifteenth century; but in the sixteenth century it saw a decided revival under the leadership of **Sodoma** (also variously called Razzi or Bazzi), (1477?-1549), who settled in Sienna and built up a school there. He was a pupil of Leonardo da Vinci, and his earlier work was strongly influenced by him. He seems much better in single figures than in large compositions where many figures are introduced, for these are often crowded. The human figure he rendered with the greatest beauty of form and line and expression, and his best female heads are almost ranked with Leonardo's. His St. Sebastian, in the Uffizi, shows a fineness of form almost classic in its perfection of modeling. In his Descent into Hades, now in the Museum of Sienna, the figure of Eve is so beautiful, so exquisite in line and proportion, with so much of Leonardo's charm and feeling, that it is justly famous. The figure is part of a fresco in which medium Sodoma's best works were done. Sodoma became a friend of Raphael, and later in life he was strongly influenced by him.

The other men of the Siennese school were not of much strength, and the influence of the school in the sixteenth century was very slight. **Baldassare Peruzzi** (1481-1536) was one of the best of the modern architects, and he also holds considerable rank as a painter. He is especially known for his architectural ornamental painting. **Domenico Beccafumi** (1486-1551) assisted his master Sodoma, and at such times his work approaches the excellence of his master's. He became more mechanical in later life. **Pacchiarotta** (1474-1540?), who also assisted Sodoma in his frescoes, and **Girolamo della Pacchia** (1477-1535) are other painters of this school.

FERRARA AND BOLOGNESE SCHOOLS: CORREGGIO AND OTHERS (9)

Although the painters of these schools are classed as followers of Raphael, they show distinctive characteristics of their own, especially in color, which, however, shows some Venetian influence.

Dosso Dossi (1479-1542) of Ferrara was the strongest painter of these schools, a man of much fancy and of a strikingly original treatment of landscape. In his color he was strongly influenced by the Venetians, and his portraits are said to have been worthy rivals of Titian's.

Benvenuto Garofolo (1481-1559) was called by the Ferrarese the Ferrarese Raphael. Wornum calls him "a Raphael in little." He followed the Ferrarese painters first, but later he came under Raphael's influence at Rome, and after that his work shows the type of face and sweep of line distinctive of Raphael's style. His earlier pictures are the best, however, for his work in the Roman style was very mannered. His best work is perhaps the Adoration of the Magi, in Ferrara, where he is more natural, although the style is more like that of the period preceding Leonardo da Vinci than of that after him. His drawing shows many weaknesses and false proportions in some pictures.

Bagnacavallo (1484-1542) was first a pupil of Francia at Bologna, but afterwards he became one of the most ardent of Raphael's followers. So much was this so that he claimed that there was more to be learned from Raphael than from nature herself, "inasmuch as men of ordinary ability must be content of necessity to learn mediately through higher geniuses." His masterpiece, Madonna and Child in Glory, in the Dresden Gallery, is charming, and an instance of his close following of Raphael, although he does not succeed in giving the inner spirit through the outward form as did Raphael.

Correggio (1494?-1534) has been variously classed with the Ferrara, Bologna and Lombard schools. The latter is a vague term. Moreover, Correggio can hardly be

classed in any school or as the follower of any master, for he is absolutely himself and struck an original note in art. The greater part of his work was done at Parma, and his influence there was felt by painters who founded the so-called school of Parma. The might of Michelangelo, the serene grandeur of Raphael, the religious feeling of Fra Bartolommeo are not to be seen in Correggio. He comes nearer Leonardo da Vinci than any, but only in the external matter of light and shade, the poetry of which comes out to the fullest extent in Correggio. He has none of the depth of soul of Leonardo, none of the sublimely grand, sensuous quality of the Venetians; but through his work runs an indescribable grace, a joyousness and fullness of life, a lively rhythm of motion, and a passionate worship of nature, that have rightly earned him the title of the "Faun" of the Renaissance. It is in him that the worship of nature pure and simple reaches its height, and it is in this love of nature, of its joyous moods and vivacity of life, that he is the Faun. There is never a sad note struck in Correggio's work; all is like an early summer day. He cared not to tell a story or to point a moral. All was done for the love of nature's beauties, its mystery of light and shade and envelope, the beauty of a rounded arm, the soft bloom on a cheek, the depth and glow and sparkle of color. His many pictures are mostly religious in subject, but he treated them not for the religious purpose. Even here there is the same joyousness, the same earthly beauty and life and vivacity. In composition Correggio cared less for line than for placing a beautiful scheme and arrangement of light and dark on the canvas. His drawing was not always of the surest, but his rendering of values was superb, and his soft, all-surrounding atmosphere was beautiful beyond description. In color, he stood beside the great Venetians, and his brushwork is full of life and verve.

About Correggio's life very little is definitely known, although much has been written and conjectured. He seems to have led an uneventful life and to have traveled little. He is supposed to have learned from Lorenzo Costa and Mantegna, but if he

was ever under the influence of the latter, his mature work does not show it. The only thing about his work that suggests Mantegna's influence is his fondness for foreshortening, which he sometimes carried to excess. For instance, in his Assumption

In the same cathedral with the Assumption of the Virgin he painted Christ in Glory Surrounded by Apostles, and a Coronation of the Virgin. In the convent of S. Paolo he painted in a saloon for the abbess subjects from ancient mythology. These are



MYSTIC MARRIAGE OF SAINT CATHERINE. CORREGGIO.

of the Virgin, in the Cathedral at Parma, he foreshortened the figures so violently that almost nothing but legs are seen; and it was said jestingly that he had painted "a hash of frogs."

Correggio's principal works are at Parma.

among his most beautiful works. Kugler says about these: "On the principal wall is Diana returning from the chase, in a car drawn by white stags; the light drapery of the goddess conceals but little of her perfect and youthful form. On the ceiling is

painted a vine-arbor, with sixteen oval openings, in which are charming groups of genii, some with attributes of the chase, — horns, hounds, the head of a stag, etc.; some caress each other, some pluck fruits from the borders of the arbor. It is impossible to conceive more graceful, attractive gaiety than in the figures of these genii. Underneath are sixteen lunettes in chiaroscuro, filled also with mythical subjects—the Graces, Fortune, the Fates, Satyrs, etc. The choice of these subjects for a convent appears strange; but in the sixteenth century the nuns of Italy enjoyed the greatest freedom, without being shut up, while the abbess lived in princely splendor and luxury."



LA NOTTE, OR THE HOLY NIGHT. CORREGGIO.

Correggio's easel pictures are spread all over the world in various galleries. The Marriage of St. Catherine, in the Louvre, is a beautiful example of his composition by lights and darks rather than by line. What a masterful arrangement of spots, what a beautiful glimmer and caress of lights, what an exquisite transparency of shadows and roundness of form! There is over it all a feeling like a song of spring, joyous, but gentle, graceful, tender and sweet. It is one of the sweetest lyrics of the world.

The *La Notte*, in the Dresden Gallery, is perhaps better known than any other of his pictures, and has been classed with the so-called twelve pictures of the world. There

is a most astounding mastery of the effect of light in this picture, a light unearthly in its sweetness and brightness as it emanates from the figure of the Christ child. Correggio's joyousness of spirit comes out to the full here in the radiant joy and love of the mother, in the eager, gladsome shepherds, and in the face of the young girl who shields her eyes from the dazzling glory shining from the figure of the child. There is the most wonderful management of values in this picture; how deep the gloom in the shadows and still how transparent; how all-enveloping the atmosphere, and how soft the light of the new-born day just faintly lighting up the horizon! There is the most won-

derful contrast of brilliancy and depth here, of soft tenderness of half-tones and tremulous light, with the effulgence which centers around the mother and child. The whole is a beautiful song of gladness over the promised child.

It was a popular tradition that Correggio lived and died poor and unappreciated; but later investigations have disproved this, and the poetic tale of his death is no longer credited.

Correggio had a number of followers, but what had proved the rule with Michelangelo's and Raphael's followers did not fail here. The method and the externals were seized upon, whereas the spirit was entirely passed by. Correggio's son, **Pomponio Allegri** was a painter of some merit, but he fell entirely below his father's level.

Parmigianino (1504-1540), whose real name was Francesco Mazzola, or Mazzuoli, was Correggio's best follower. He tried to combine the grace and soft charm of Correggio with the grandeur of Florentine line and the attempt, as might be expected, proved a failure. Imitation brings mannerisms and Parmigianino was unpleasantly mannered. The Madonna of the Long Neck, in the Pitti Gallery, is a good example of his mannered style. All members of the body have been so elongated to obtain grace that the figure appears pulled out of shape, and there is an attempt at the grand which ends in feebleness. There are still touches of real charm in Parmigianino's work, as in the Cupid Framing His Bow, in the Gallery at Vienna; and in his Moses Breaking the Tables of the Law, in the Santa Maria della Steccata, he strikes a note of real grandeur.

VENETIAN SCHOOL: GIORGIONE. (10)

The Venetian School, which added the last great element—color—to Italian art, continued the impulse of the High Renaissance longer than did the other schools. Decadence set in less rapidly with them, and the last really great masters were Venetians. The art motive of Correggio

was also that of the Venetians. With them it was truly art for art's sake in the highest meaning of the word. Although a sensuous art, it was noble, stately and dignified. Nature to the Venetians rang with symphonic harmonies, and although the grandeur of line of the Florentines was not theirs, they built up vast and grand color harmonies that hold one with the power of a mighty orchestra. It is the Venetian love of the sensuous, of the beauties of nature that made landscape so prominent a feature of their painting, and they carried landscape to a greater height than ever before in Italian art. There was no particular idealization about the Venetian painters, they took nature around them as it was; but how they succeed in endowing it with absorbing interest and beauty! It is the grand, the noble and the dignified of our world as it is that they portray with consummate skill.

Giorgione (1477?-1511) was a painter whose influence over his contemporaries and followers was greater than that of any other Venetian. There are very few authentic pictures by him, but even without them his influence would have made his name great in art. He was a fellow pupil with Titian under Giovanni Bellini, but Giorgione shaped Titian's art more than did Bellini himself. A noble, serious sentiment and rich, glowing, intense color distinguish Giorgione's work. He was the first Italian to select subjects of the every-day world about him. Up to his time subjects had been rather removed from ordinary life—Madonnas, Saints, etc.; but Giorgione took the every-day, the common, and made it dignified and noble. Giorgione treated nature in its broad, simple masses, and always sacrificed detail to such mass and general effect. In landscape he went far beyond his master, Bellini, and he always succeeds in imparting the mood of the scene represented into the landscape background. His compositions are very simple; few figures, usually two or three, suffice for him, but with these simple means he succeeds in imparting his moods and feelings and creating works that are of strong and enduring interest.

Giorgione created a class of subjects in painting that have been likened to lyrics and pastorals in poetry. There is a picture in the Louvre, the so-called Concert Champêtre, which, although denied by some to Giorgione, serves as a good example of these subjects. There is a full sensuous quality in this picture, noble, grand masses of trees, long vistas of landscape, in the foreground beautiful forms that are rounded and modeled with softness and glow of flesh, soft, transparent shadows and enveloping atmosphere; but it is a grand, noble mood of nature, a lofty feeling expressed through the mere sensuous.

Giorgione painted historical subjects, mostly in fresco; but they are nearly all ruined, most of them having been painted on the outside of buildings.

In portraiture Giorgione is simply magnificent. With all their lifelike quality, with all their closeness to nature, which makes one feel that they are pictures of actualities, of people who have really existed, there is a nobility in these portraits, a high ideal quality, that places them far above the common. Through them all we feel, besides these qualities, Giorgione's personality, his temperament. The portrait of General Gattamelata, for instance. What a powerfully living quality in it, what strength of modeling, what close rendering of textures, and what careful following of the values of the sheen on the armor! But also what nobility of spirit it breathes, how powerfully it holds our attention and interests us!

Sometimes Giorgione would make ideal compositions out of portraits, and a favorite subject of this kind would be a Concert. The Concert, in the Pitti Gallery, Florence, is perhaps the finest of this sort of pictures. There is the same quality of living reality, the same fineness of modeling, the same

seriousness of mood. Here we see a careful rendering of textures, too, than had ever before been known in Italian art. The impression left on one by Giorgione's pictures is very strong. One feels that one has been before something real, something of life and blood; but it is a grand, noble reality.



PORTRAIT OF GENERAL GATTAMELATA. GIORGIONE.

VENETIAN SCHOOL: TITIAN. (II)

Titian (1477-1576) is the last of the quartet of the world's painters; and as a painter pure and simple, in the matter of presenting nature, in his mastery of color, in his sure, strong brushwork, in his ability to keep a composition a unit, in fact, in all those things that go to make a purely pictorial effect, he probably stands at the head of them all. It is the dignity and grandeur of human existence that Titian presents to us. In Correggio was the life and joy and vivacity of nature; in Titian

the grand, the magnificent, the sublimely sensuous. He builds up masses and spaces and forms in his pictures that have the grandeur and power of mountain ranges. Titian does not appeal directly to our reasoning powers any more than does the vibrating blue of sky, or a smiling meadow, or a glorious sunset, or towering mountain range; but he makes us feel the grand and sublime in nature, and reaches our intellect through our feelings. Everything Titian touches with his magic brush glows with wonderful hues, and takes on an exalted mood. His choice of subjects was wide—the religious, historical, mythological and allegorical were all treated by him. Landscape he treated with consummate grandeur, and his influence in this respect lived on in Nicolas Poussin and Claude Lorraine. In portraiture he was perhaps the greatest painter that ever lived.

Titian was born in the Valley of Cadore, a place full of grandeur in mountain and forest; and the impress of nature around him during his youth—and in repeated visits—is seen in all his succeeding work. There is a story of this early youth of Titian which characterizes the trend of his whole life in art. It is said that, whereas other painters began in early youth by drawing in charcoal or on a slate, he pressed the juices out of certain flowers and painted with them. Thus early did he indicate his position as the greatest colorist the world has ever seen.

Titian began his studies in art at the age of ten, when he was placed under Zuccato, a painter and worker in mosaics; but later he became a fellow pupil of Giorgione under Giovanni Bellini. Titian's earliest work shows Bellini's influence in his mode of composition, but he became still more influenced by Giorgione. When Titian and Giorgione were youths of about eighteen or nineteen they worked together on the frescoes of the Fondaco dei Tedeschi; but a preference shown for Titian's work caused an estrangement between the two friends. For several years after, however, the influence of Giorgione on the mind and style of Titian was so great that it is hard to tell their work apart, and on the early death of Giorgione, Titian was commissioned to com-

plete his unfinished pictures. But Titian's style was not long in forming itself, and he was famous before the age of thirty.

From middle life on Titian lived in princely style, surrounded by friends—philosophers and poets—; and honors and commissions flowed to him from all sides. He was considered the greatest portrait painter living, and there was not a prince or potentate, a poet or beauty, who did not wish to have him paint his or her portrait. Titian loved pleasure, and has often been reproached for his intimacy with the "witty profligate Pietro Aretino"; but he never flagged in his industry, and his powers were undimmed at an age when most men would be too feeble for any effort.

Titian has often been accused of lack in drawing; but no one seeing his *Sacred and Profane Love*, in the Borghese Gallery, would agree with the fault-finders. (See the cut, p. 67.) The nude figure in that picture is most exquisite in pose and line and modeling. It is a marvelous feat of rendering modeling in full light. Full light as well as full shadow obliterates modeling to a great extent, and roundness and form are felt more than actually seen. But in this figure the modeling is as truly given as though it had been marked by the strongest contrast of light and shade. What a beautiful glow of flesh too, and what softness of texture! It is beautiful, too, in its decorative element, this picture. The masses of dark foliage and light draperies and the flesh of figures are most happily placed. There is a richness and depth and glow altogether charming, and there is besides the grand feeling so characteristic of Titian. To be sure, Titian's drawing becomes looser in later life, but then he draws more by mass than by line.

During Dürer's visit to Venice, it was perhaps inevitable that comparisons should be made between his work and Titian's. Italy had gone wild over Dürer, who in technique was the opposite of Titian. Dürer carried detail to excess, and spent as much time over a curl of hair as over any other part of a picture. Titian painted in broad masses. It was in a way to show that he could paint detail if he chose that Titian

painted the famous Christ and the Tribute Money, now in the Dresden Gallery. But what a difference in result! Although everything is painted with the most minute care, everything counts in mass. What a careful rendering of dome of head, of soft wrinkled flesh, of brown sinewy hand in the Pharisee! And then the fairness of skin in the Christ-face, the delicacy of line and the softness of modeling! The hair lies so lightly and easily on the head that one might any moment expect it to move. The management of values is superb as they range over the fair form of Christ to the dark one of the Pharisee. What a strong rendering of character too in the gentle but penetrating glance of

Christ and the crafty expression of the hardened Pharisee! Then, although every inch of the picture is well painted and full of interest, how well the attention is centered on the expressive head of Christ! "This wonderful work is expressive in every detail; the action of the hands supplies the place of words."

In his religious pictures in general Titian does not show that spirituality which marks the works of some painters of the Renaissance, Francia's for instance. Still they are marked by a nobility, a grandeur and dignity that make them truly impressive. In the Dresden Gallery, the Virgin, Child and Saints is a magnificent example of grandeur of form and mass. Another religious picture



TRIBUTE MONEY. TITIAN.

of grandeur in composition is the Madonna with Several Saints and the Pesaro Family as Donors, in the S. Maria dei Frari at Venice.

Perhaps the best known of his religious pictures are the Presentation of the Virgin, in the Academy at Venice; the Entombment, in the Louvre; and the Assumption of the Virgin, in the Academy of Venice. Of the Presentation of the Virgin in the Temple (see the cut, p. 39), Kugler says: "This great picture is of a cheerful, worldly character. A crowd of figures, among whom are the senators and procurators of St. Mark's, are looking on in astonishment and excitement while the lovely child, holding its little blue garment daintily in its right hand, is ascending the steps of the

Temple, where the astonished high priest, attended by a Levite, is receiving her with a benediction. The scene is rendered with great *naïveté*, and with an incomparable glow of color." One cannot help feeling in the picture, however, that the subject is belittled by the surroundings. The stone steps, for instance, are too uninteresting to



ASSUMPTION OF THE VIRGIN. TITIAN.

occupy so large a space in the composition, and the little figure of the Virgin is almost lost in the splendor of the architecture behind her and the massiveness of the steps upon which she stands.

The Entombment, however, is one of the most complete and perfect pictorial compositions in the world. In the perfect dispo-

sition and balance of line and masses; in the beauty of light and shade and color and atmosphere; in the rendering of texture and the modeling; in fact, in all those things which go to make a perfect pictorial effect, this picture is superb. Then, above all, the scene is rendered with such sure dramatic instinct—there is nothing theatrical or forced about it, all is so truly dignified and noble in its strong emotion and action—that one need not wonder that this picture greatly influenced succeeding art. It is surely one of Titian's greatest efforts.

The Assumption has been placed as one of the twelve pictures of the world, and it deservedly holds a high rank. The noble, beautifully powerful figure of the Virgin, as it is impelled upward surrounded by angels, the agitated group of disciples and apostles beneath, the swimming glorious light in which the All Father soars, and the beauty and grace of the glorifying angels are all given with incomparable power.

Titian's portraits are wonderful in close characterization of personality. The cunning fox-like face and bent form of his portrait of Pope Paul III. is an instance. Where his subjects will allow, he endows them with a courtly dignity and high breeding, as for instance his Catherine Cornaro, in the Uffizi, and the famous Donna Bella, in the Pitti Gallery. These show a wonderful rendering of textures and management of light and shade, and they look out at us from the canvas with a stately, dignified life. The Young Man with the Glove, in the Louvre, is remarkable for depth of feeling and an intensely felt personality. Titian also painted allegorical figures which appear to have been portraits. The well-known Flora, in the Uffizi, is an example of this. It is a wonderful rendering of soft, living flesh and rounded form, of shining curls of hair and rich drapery; and there is a depth and dignity about it altogether charming.

Titian painted several pictures of Emperor Charles V. It was while painting one of these portraits at Augsburg that the incident occurred which has been so often related. Titian was then seventy years old. He is said to have dropped his brush, whereupon Charles picked it up and presented it to the



ENTOMBMENT OF CHRIST. TITIAN.

painter, who made many excuses; but Charles replied that "Titian was worthy of being served by Caesar." When at Augsburg, Titian was ennobled and created a count of the empire, with a pension of two hundred gold ducats.

Titian's powers did not seem to dim even in very old age. He was eighty-one when he painted the *Martyrdom of St. Lawrence*, one of his largest and grandest compositions. He lived to be ninety-nine years old, and it was only in his nineties that he showed any sign of declining power, and as Mrs. Jameson says:

"And then it seemed as if sorrow rather than time had reached him and conquered him at last. He had lost his daughter Lavina, who had been his model for many beautiful pictures. The death of many friends, the companions of his convivial hours, left him 'alone in his glory,' and he found in his beloved art the only refuge from grief. His son Pomponio was still the same worthless profligate in age that he had been in youth; his son

Orazio attended upon him with truly filial duty and affection, and under his father's tuition became an accomplished artist; . . . The early morning and the evening hour found him at his easel; or lingering in his little garden (where he had feasted with Aretino and Sansovino, and Bembo and Ariosto, and 'the most gracious Virginia' and 'the most beautiful Violante'), and gazing on the setting sun, with a thought perhaps of his own long and bright career fast hastening to its close; not that such anticipations clouded his cheerful spirit—buoyant to the last!"

In 1575 the plague struck Venice, and in 1576 the great master was stricken with it and died. The sanitary laws forbade burial in churches during the plague, but the Venetian veneration for the grand master was so great that these were set aside, and his remains were borne to the tomb with great honors and deposited in the church of S. Maria dei Frari, for which he had painted his famous *Assumption*.

VENETIAN SCHOOL: TINTORETTO. (12)

Tintoretto (1518-1592) is the third of the four great Venetians, and he is the boldest, the most assured and headlong painter known to the world. He was called "Il Furioso" by his contemporaries, for the passionate, fiery style which marks his work. It is because of his being such a passionate, fiery genius that his work is so uneven. At times he is so hasty, so anxious to work out his ideas, that he falls short, his work is lax, is ill-considered and wild in composition; but at other times he soars to the height of the greatest masters. It is because of these inequalities that he has been so variously estimated. Some have exalted him to the skies, others again have refused to grant him any honor. Vasari, for instance, says that he executed his pictures haphazard, without design; while Ruskin classes him with Michelangelo. Tintoretto's motto was "the line of Michelangelo with the color of Titian," and he almost accomplished his ideal in some of his pictures. Compared to Titian, Tintoretto has not magnificent calm dignity and grandeur; but his work has more action and force. Some of his figures are tremendous in their passionate energy, their impetuous and headlong rush.

Tintoretto, or Jacobo Robusti, was born in the city of Venice proper. His father was a dyer, and it was from his father's occupation (tintore) that he received the name by which he is known in art. He began early to show his genius, and drew and painted figures on the walls of his father's house, using his colors. His father took him to Titian, but it is said that Titian soon set him away with the words that he "would never be anything but a dauber." It is notorious, however, that Titian made a bad teacher. Probably he was too impatient and believed that there was only one way to art. At any rate, his judgment of Tintoretto's gifts was proved erroneous by that painter's later works. Tintoretto had a great admiration for Titian, and it was a sore disappointment to him to have that master's ill-will; but nothing daunted he set

out for himself and studied day and night, for he was a most indefatigable student. Daniele da Volterra had made some small copies of Michelangelo's figures for the Medici Tomb—the Day, Night, Dawn and Twilight, and Tintoretto having obtained these small models from Florence, made them the subject of unceasing study. Unlike Michelangelo's other followers, however, Tintoretto did not become a mere mechanical copyist. It is to this study of Michelangelo that he owes his powerful form and the swing and suggestive force of his line.

Tintoretto met with much disappointment and many slights in early life. Titian, who was entrusted with the apportioning of public work among the painters of Venice, invariably passed by Tintoretto; and so we find that young master, in order to break a way for himself, often undertaking to do great works without remuneration. But success came in the end.

Tintoretto's productive power was prodigious. After fires and thefts and all sorts of vicissitudes a vast number of his pictures still exists in Venice, and it is there he should be studied to be really appreciated.

In the Scuola di San Rocco are fifty-seven large pictures by him of which the Crucifixion is the most noted. This illustrates to the full his passionate, fiery style, his bold action and his teeming inventive fancy. It is tremendously tragic, with its powerful contrast of the fierceness and brutality of the executioners, the haughty indifference of some of the high personages witnessing the scene, and the helpless grief and fainting despair of the sorrowing followers. In drawing he proved himself more daring and inventive than the rest of the Venetians, the bold foreshortening and strong action of some of the figures being most powerfully given. The tragic, the fierce, pervades the whole picture from the agitated groups to the threatening sky and storm-tossed trees.

But Tintoretto is also a master of grace among the best. What, for instance, could be more graceful in form, line and gesture than his *Marriage of Ariadne and Bacchus*, in the Ducal Palace at Venice? This composition is singularly beautiful in arrange-

ment of line and light and shade, and is filled with the most exquisite rhythm. There are twenty-three of his works in this same Ducal Palace, and among these the Paradise, a canvas thirty by seventy-four feet, is the largest oil painting in the world.

In the S. Maria dell' Orto, Venice, are also several pictures, among them the Last Judgment, so highly praised by Ruskin; and the Presentation of the Virgin, which, it is said, he painted in direct competition with Titian, and which in the matter of composition seems better held together than that of Titian, although not so gracious in sentiment and of far less cheerfulness of aspect. In the Academy of Venice is found the Miracle of St. Mark, which is by many reckoned his masterpiece. This is a picture of rich coloring, strong drawing and great dramatic interest. Tintoretto's portraits are among the best. These he treated with the dignity and breadth of Titian.

His daughter Marietta was also a portrait painter of note. She died at the age of thirty, to the great grief of the father, who, it is said, "painted the calm remnant of his beautiful daughter as she lay dead." Two years after Tintoretto died and was buried in the S. Maria dell' Orto.

VENETIAN SCHOOL: VERONESE, PALMA AND OTHERS. PAINTERS OF BRESCIA AND VERONA. (13)

Paolo Veronese (1528-1588) was the last of the four great Venetians. He did not follow Tintoretto in the matter of line. The

Venetian love of magnificence, pomp and glory he carried out to its fullest scope, and it is only his genius that prevents his work from being a simple display. His art was very near the toppling-over line; it had the germs of decadence in it, without belonging to the decadent art. There is a strong decorative element in Veronese's work, a decoration of the peculiarly rich magnificent Venetian kind. Glittering stuffs, jewels, armor, silks, and tremendous, magnificent architecture, glowing brilliant color, and richness of robe are combined with a ren-



ARIADNE AND BACCHUS. TINTORETTO.

dering of life varied, rich, active, full of energy and motion. These were the things, magnificent decorative schemes, that Veronese cared for; the subject was nothing to him. One does not find much sentiment in Veronese's work. Even his religious pictures are only an excuse for the display of magnificence and action. It is a shock to one's sense of the fitting or proper to find in such a subject as his Annunciation, in the Uffizi, the Madonna surrounded by magnificent, stately columns, and the angel clad in glittering silks. The quiet, intensely-felt reli-

gious sentiment of the Early Renaissance is entirely wanting.

But one must take Veronese for what he is and what he offers; and he does offer a magnificent, interesting art. His peculiar powers are best unfolded in banquet scenes and rich, courtly affairs. As such he has rendered the Marriage Feast at Cana, now in the Louvre, perhaps the most famous of his pictures, a canvas 600 square feet in extent and containing 130 life-size figures. It presents at first glance a bewildering mass of richly-clad, magnificent figures in animated and varied poses, a wondrously rich pile of architecture, and a mass of rich color. Air, space, light, textures are all given with a master hand, and there is not an inch of the vast canvas that is painted in an uninteresting manner. This is the fullness and richness of sumptuous Venetian life, a panorama of varied and interesting human beings, and one forgets almost that it is supposed to be a religious picture, until one sees the face and form of the Virgin and Christ at the

table in the middle ground. It is like the rich chords of stately, festive music.

In such a subject, too, as the famous Rape of Europa, in the Ducal Palace, Venice, Veronese is at his best. The softness of light and shade, the beautiful radiance of sky, the luxurious magnificence of rich robes and soft, palpitating flesh, the rich decorative quality of landscape, and the touches of festive joy in the garlands and wreaths and fruits flung down by the little Cupids induce a dream-like mood, the luxurious feeling of a summer's day.

In the Church of St. Sebastian, Venice, is a series of three pictures representing scenes from the story of that Saint. The finest of these is the picture representing the companions of St. Sebastian, Marcus and Marcellinus, preparing for their martyrdom, and is considered by many Veronese's masterpiece. Kugler says of this: "This picture displays a beauty of composition, a richness without an overcrowding of subject, and a power of expression and color which in some



MARRIAGE AT CANA. VERONESE.



RAPE OF EUROPA. VERONESE.

respects entitle it to be considered the noblest of Paul Veronese's works;" and Mrs. Jameson says that this picture is "for the expression of life, passion and dramatic power, one of the grandest pictures of the world; it is esteemed the masterpiece of the painter."

These four painters, Giorgione, Titian, Tintoretto and Veronese, are the greatest masters of the Venetian School; but around them and with them stood painters that, but for the age in which they lived, would be ranked among the greatest masters.

Palma il Vecchio (1480?-1528) is one of the best of them, a man of a gentle, quiet grandeur in his pictures. The Adoration of the Shepherds, in the Louvre, is marked by a more devotional feeling than is the wont of Venetian painters, and there is a sweet, simple dignity about it both in composition

and sentiment. It has besides much of Giorgione's beauty of light and shade. That painter's influence is strongly felt in many of Palma's pictures. His Reclining Venus, for instance, in the Dresden Gallery, is marked by the serious, dignified, sensuous charm so much felt in Giorgione's work. A most beautiful figure in line and form, with a wonderful quality of soft flesh and beautiful, lustrous hair, all set off against a most dreamy, noble landscape, it has the depth and seriousness of Giorgione's best creations. Palma was essentially the creator of grand, stately, dignified female forms. His masterpiece, the St. Barbara, in the Santa Maria Formosa, Venice, is majestic in mien and pose, and grand in its cast of drapery. There is a wonderful power and dignity in this figure, which is rightly considered one of the grandest figures in all art.



RECLINING VENUS. PALMA VECCHIO.

Lorenzo Lotto (1480?-1556?) was Palma's fellow-worker and friend, a man of most sensitive temperament. His *Three Ages of Man*, for instance, in the Uffizi Gallery, shows a wonderful appreciation of the subtle inner feelings or emotions, that makes one think of Leonardo da Vinci, whom he is also said to have followed. Lorenzo's portraits are almost equal to Titian's. Besides these two fellow-workers in the Venetian School, there were several men of lesser merit, who should be mentioned.

Rocco Marconi (fl. 1505-1520) was distinguished principally for the glow and transparency of his color and for the high quality of his landscapes. He is a very unequal painter. Sometimes his pictures are built up in a soulless fashion, while again he comes out with a great deal of force and feeling, as in his *Descent from the Cross*, in the Academy of Venice.

Pordenone (1483-1540), a follower of Giorgione, made a weak attempt at competing with Titian. A weakness of action and dullness of sentiment characterize his work; but it is also marked by a warmth and mellowness of tone which few have approached.

Paris Bordone (1495-1570) was a painter of marked individuality. His figures are gentle, graceful and aristocratic, and he was a portrait painter of the best.

The great technical mastery over textures of all kinds which we have seen a characteristic of Venetian painting, would lead one to expect that imitation of natural objects would become almost an end in itself; and at Bas-

sano, we find a family of painters who painted almost from the Dutch point of view. These were the members of the Da Porte family, called the Bassanos from their native town. There were six of them, and **Jacopo** (1510-1592) was their head. He painted religious subjects in a genre style, introducing into them animals and the scenery around his home, and giving them a rural character. He was fond of still life, and very often introduced it into rural scenes together with cattle and sheep, which he painted extremely well.



THREE AGES OF MAN. LORENZO LOTTO.

Francesco (1550-1591) was next to Jacopo the most prominent of this family. He painted the usual sacred subjects in the characteristic Venetian way. The whole family is distinguished by a rich, gem-like quality of color.

There was another family of artists at this time. **Bonifazio I.**, called Bonifazio Veronese (—?-1540), **Bonifazio II.** (—?-1553), and **Bonifazio III.**, called Bonifazio Veneziano (—?-1570) are all from a Veronese family, and are painters of some note in the Venetian School. Especially is this the case with Bonifazio Veronese, several of whose pictures have until recently been attributed to Palma il Vecchio or Titian.

Venetian art extended also to the Venetian territories, but it was modified there by local traits.

Painters of Brescia and Verona.—**Moretto** (1498?-1555) was the strongest and most original of these painters. He was a native of Brescia and worked chiefly in that city and its neighborhood. He did the almost impossible thing of uniting the Venetian color with Florentine severity and dignity. His composition was noble and dignified, and his work shows great directness and simplicity. His color was more silvery than the Venetian, which was of a golden hue, and it was kept in beautiful tone. He was a painter of much feeling and painted religious subjects with rare dignity and a devotional spirit. His portraits are very strong, full of the individuality of the subject, close in drawing and modeling, but with none of the larger qualities left out. They are marked by a great dignity and nobility. His pupil,

Moroni (fl. 1549-1578) was a fine portrait painter, a man who delights us with his truly modern style and spirit. There is a pleasing air of life and reality about Moroni's portraits, an entire absence of pose and affectation; one feels the presence almost of a living personality.

At Verona **Caroto** (1470-1546) showed a style where warm and well-blended coloring was combined with hard, statue-like severity of drawing.

Girolamo dai Libri (1474-1555) belongs in style to the fifteenth rather than the six-

teenth century. He was a miniaturist as well as a painter of altar-pieces. **Torbido** (1486?-1546?) was a painter of no particular style who followed many masters, at one time Giorgione, then Liberale da Verona, then Bonifazio Veronese, and finally veered around to Giulio Romano.

Cavazzola (1486-1522) was a man of talent who showed more originality. There are several more painters in the several Venetian territories, but they are not important



PORTRAIT OF A TAILOR. MORONI.

when compared to those previously mentioned.

DECADENCE, MANNERISTS, ECLECTICS AND NATURALISTS. (14)

The mighty art impulse of Italy had reached its climax in the great painters of the sixteenth century, and had spent itself in them. It was felt that the last word had been said, and so there was nothing left but imitation and combination of various

excellences. The decline set in last at Venice, not till after 1590; but in the central part of Italy it began about 1540. This imitation and weak combination of styles was simply an external matter. They forgot, these men of decline, that it was the spirit, the originality and the temperament of their predecessors, their openness to nature and their originality of thought in viewing it, that had made them great. They saw the power of Michelangelo's work, and thought it consisted in muscular development; so they painted figures whether in repose or in action, with muscles standing out in bunches all over them. They saw the grace and serene majesty of Raphael, the exquisite grace and depth and purity of Leonardo; but they debased them with over-refinement, weakness and sentimentality. In like manner the splendidly healthy realism of Venice became simply transcriptions from nature. The taste of patrons of art had also changed, and this proved another cause of decline at least equally strong. All vied for the possession of enormous and showy decorations, heedless of the hasty or careless execution, provided they were large—and cheap. Vasari says, and he indicates the spirit of the times: "We paint six pictures in one year, while the earlier masters took six years to one;" and adds very complacently, "and yet these pictures are much more perfectly executed than those of the early school by the most distinguished masters." The technical power was still so great, however, that in portraiture, where these painters were obliged to follow their own point of view, the results were still fine. It was the mannerisms which resulted from this imitation that have given their name to the painters who followed Michelangelo and Raphael. At Florence the imitation of Michelangelo became the first object of the painters.

Agnolo Bronzino (1502?-1572) painted correct academic figures in mannered poses. His best-known picture, *Christ in Limbo*, is an instance of this. It leaves one entirely unmoved. His coloring is usually dull and cold. He is a splendid example, however, of how the mannerists could rise to real excellence in portraiture.

Vasari (1511-1574) will forever be famous for his lively and entertaining historical work, the "Lives of the Painters." But as a painter he was a superficial imitator of Michelangelo, supposing that his excessive and false modeling, his heavy and lumbering forms, and his grandiose conceptions gave the grandeur and power of Michelangelo's creations.

Salviati (1510-1563) was Vasari's friend and was as much a mannerist.

Federigo Zuccheri (1543-1609) was a mannerist of an insipid, smooth style, and a painter of shallow allegories. Federigo painted the cupola of the Duomo of Florence, introducing a multitude of figures, some colossal. A satire of the day shows what they are worth. It concludes with these lines:

"Poor Florence, alas! will ne'er cease to complain
Till she sees her fine cupola whitewashed again."

Baroccio (1528-1612) was a stronger man than his contemporaries and showed more power and fewer mannerisms than they. One of his principal works is a colossal *Descent from the Cross*, in the Cathedral of Perugia, and is distinguished by no little grandeur.

There was a reaction against this blind mannerism by the **Eclectic School**, which was formed about 1585 by the Caracci family. Their aim was to "revive art" by combining into one style the excellences of all the great masters: Angelo's line, Titian's color, Correggio's light and shade, and Raphael's symmetry and grace. This could but result in failure; "for the greatness of the earlier masters consisted precisely in their individual and peculiar qualities; and to endeavor to unite characteristics essentially different at once implies a contradiction." (Kugler.)

There were five of the Caracci, but three of them, **Ludovico** (1555-1619), **Agostino** (1557-1602) and **Annibale** (1560-1609) led the school. These Caracci saw their mistake later in life, and based their art more on nature; but that was entirely unheeded by their followers, who in spirit and point of time belong to the seventeenth rather than the sixteenth century. Of the Caracci, Ludovico was more teacher than painter,

and Agostino also was more of a theorist than a man of practice. Annibale was by far the strongest of the family. The series of frescoes in the Farnese Palace at Rome is considered his finest work. As examples of pure technical accomplishment these pictures can hardly be surpassed, but they leave one cold. The pupils and followers of the Caracci spread all over Italy, and their influence was very strong, but there was very little originality and spontaneity about their work.

In distinct opposition to the Eclectics arose the

School of the Naturalists in Naples.—Nature was their only model, but nature of only the lowest and wildest type. True nature, sane, pure, strong and beautiful, which the painters of the Early and High Renaissance had set for their ideal, these naturalists did not know or care for. The leader and founder of the school was **Caravaggio** (1569-1609), and he was also the extreme type of the school. His was a wild and passionate nature, as his work shows. It is strongly dramatic, although without any elevation of feeling. He was a strong draughtsman and very often good in color. His work has a tremendous contrast of light and dark, and his peculiar dark shadows became the earmark of the whole school. His best known picture is the Entombment, in the Vatican, Rome. This seems, as some one has suggested, more the funeral of a gypsy chief than the burial of Christ; still it has a tragic power all its own. (See page 410.)

It was with these men that the spirit of the seventeenth century painting in Italy began. The golden age of art in Italy had ceased, the mightiest impulse of art the world had seen since the time of the Greeks had spent itself, perhaps never more to appear in Italy. But its influence on the

art of the world can never be fully estimated.

PAINTING: THE RENAISSANCE IN SPAIN.⁽¹⁵⁾

Spanish painting until the seventeenth century can hardly be called an original art. The art that is first known



PIÉTA. ANNIBALE CARACCI.

is plainly derived from the Italian, besides showing some influence of the Flemish. In fact very little is known about Spanish painting until the fourteenth century. It is then that Italian and Flemish influences begin to appear. Starnina, the painter of the transition period, was the first Italian to appear in Spain. A little later came Dello Fiorentino, a companion of Paolo



ENTOMBMENT. CARAVAGGIO.

Uccello. He died in Spain after having lived at the court of Juan II. of Castile, who held him in great esteem. The great Flemish master, Jan van Eyck, also visited Spain 1429. Although these foreign influences shaped Spanish art, especially in its methods, there was a decided Spanish spirit in it, a dark, gloomy, morose spirit, full of horror, an outgrowth of the inquisition.

Spanish art was distinctly a church art. The inquisition ruled with an iron hand all representation, and the Spaniards were only too willing to be ruled. There were some portraits and genre pictures done; but until the time of Velasquez, the great bulk of Spanish art was religious. The nude was strictly forbidden by the inquisition, and the censorship went so far as to dispute

whether an artist had the right to paint the Savior nailed to the cross with three nails or with four. It was a rigid, gloomy, religious spirit which ruled Spain's art until the seventeenth century.

There are three schools of painting in Spanish art, schools which are named from localities rather than from any particular tendency. These are the Castilian, the Andalusian and the Valencian schools.

The first painter of note in the **Castilian School** seems to have been **Antonio del Rincon** (1446?-1500?) of Toledo. He has been called the father of Spanish painting, and was court painter to Ferdinand and Isabella the Catholic. He is supposed to have studied in Florence under Andrea del Castagno and Ghirlandajo. Few of his works remain.

Alonso Berruguete (1480?-1561) was one of the Spaniards to do most to introduce Italian art into Spain. He studied under Michelangelo in Italy, and is said to have assisted him on his cartoon of the war of Pisa. His paintings are said

to have been good in composition, but somewhat hard and cold in treatment. He did much, however, to replace the hard angular line then prevalent by the softer and more rounded line of the Italians. Berruguete was a sculptor and architect as well as a painter.

Gaspar Becerra (1520-1570) was also sculptor, painter and architect, and is also said to have studied with Michelangelo. He is classed among the great fresco painters of Spain.

Luis de Morales (1509?-1586) was called the "Divine" by his countrymen. Wornum says of him: "He may be termed the Ludovico Caracci of Spain, as regards his color and light and shade; in design and manner of execution, he has been termed

the Spanish Bellini; but he is not so hard as that painter. His works, however, or at least those attributed to him out of Spain, want vigor in the modeling and conception, and his title of the Divine, as far as respects excellence in art, is a misnomer."

Sanchez-Coello (1513?-1590) was a portrait painter of fame in his day. Philip II. is said to have called him his Portuguese Titian (he had formerly painted for Don Juan of Portugal); but his work does not have the glow and transparency of Titian's color, and his outlines are harder, although he studied Titian's work at Madrid.

Juan Fernandez Navarrete (1526?-1579), called "El Mudo" (the dumb) was a painter who had studied the works of Titian in Venice and whose work shows a free execution, a fine coloring, and a good deal of dignity inspired by his study of that master. His finest picture is the Abraham and the Angels, in the Escorial. Gerard Smith says: "This picture is remarkable for the peculiar effect of the light, and the rich glow of color on the bending form of Abraham. El Mudo deserves his title of the Spanish Titian. In freedom and boldness of design he was surpassed by none of his contemporaries, and he possessed the powers of Rubens without his coarseness."

Theotocopuli (1548?-1625), called "El Greco," was another painter showing a decided Venetian influence. In fact, his pictures were often taken to be by Titian, and it is said that no doubt this induced him sometimes to paint in a startling and eccentric manner, so that he might vindicate his originality. He was a fine portrait painter besides, as a portrait of his daughter in the Louvre shows.

The Andalusian School arose in the middle of the sixteenth century.

Luis de Vargas (1502-1568) was its real founder. He is said to have been a pupil of Perino del Vaga, and his work exhibits the grandeur and simplicity of design and the correct drawing of the Italians of the sixteenth century. "Had his works," says Cean Bermudez, "been as conspicuous for tone and harmony of color as they were for brilliancy, composition, character and ex-

pression, he would have been the greatest of Spanish painters."

Pablo de Cespedes (1538?-1608) was celebrated as painter, sculptor and architect. He was in Italy twice, and studied under Michelangelo or Zuccherò, but his work seems to show more of the influence of Correggio. He studied anatomy carefully, and was skillful in foreshortening.

Contemporaneously with this Aandalusian school arose the **School of Valencia**. **Juan de Joanes** (1523?-1579), a pious man who always confessed and communicated before starting a sacred picture, was its founder. He seems to have based his art on that of Raphael, without in any way approaching his greatness. He was, however, a good portrait painter. The next painters in point of time of the School of Valencia belong to the seventeenth century. This was the great century in Spanish art, when her painters struck out for themselves and created a national school.

PAINTING: THE RENAISSANCE IN FRANCE.(16)

French painting, like that of Spain, was at first derived largely from Italy. There was here, too, a Flemish influence, though it was less marked than the Italian. Before the fourteenth century painting had no standing as a separate art in France, being entirely subordinated to sculpture and architecture. In the fifteenth century it derived a decided impetus from

Rene of Anjou (1408-1480), the titular king of Naples. He resided in Italy for some time and there felt the Italian influence which he brought back to France. With this Italian quality he combined a Flemish hardness and closeness of drawing.

Jean Fouquet (1415?-1480?), his contemporary, was chiefly a miniaturist and illuminator. His costumes are Italian, his types French, and his handling decidedly Flemish. Smith says: "He is perhaps most original in his accessory landscapes, and his architecture is also good. The pictures by him in the illuminated 'Josephus,' in the

Paris Library show freedom, invention, and great artistic genius, and the compositions in his 'Titus Livius' are admirable for their naturalness and life."

Jean Pereal (—?-1528?) attached himself to the French army under Charles VIII. in his Italian expedition and painted many battle scenes. **Jean Bourdichon** (1457?-1521?) is known as a painter of historical subjects and portraits in the reign of Louis XI. He and Jean Pereal with Fouquet's pupils and sons are said to have formed a school at Tours which showed some of the Italian influence. At Paris, however, the native illuminators and painters showed a decided Flemish influence. There was an indecision in French art in the fifteenth century, a halting between the Flemish and Italian methods and styles. In the sixteenth century, however, Francis I. induced several Italian painters of note, among them the great Leonardo da Vinci, to come to France, where they formed what is called the **Fontainebleau School**. From that time until the period of Watteau French painting was decidedly Italian both in technique and spirit. The only painters who seem to have shown any national feeling in the sixteenth century were the Clouets. There were four of them. They were of Flemish origin, and their technique is decidedly Flemish. Two of them are of more importance than the others.

Jean Clouet (1485?-1541?) was court painter to Francis I. in 1518. He is the author of two portraits of Francis I that were for a long time attributed to other masters. For instance, the one in the Uffizi Gallery, Florence, was attributed to Holbein, and the one at Versailles, a half-length, was attributed to Mabuse.

Francois Clouet (1510?-1572?) has had many of his pictures attributed to Holbein. He succeeded his father as court painter. "The works of all the Clouets are distinguished by a naïve adherence to nature, combined with great care and delicacy in the details."

Jean Cousin (1501-1589?) began his career as a painter on glass. He was native French, and is said to have been the first Frenchman to paint oil pictures. He was a painter, an architect and a sculptor, but

very little is known about his life. He founded his style upon that of the Italian, Primaticcio. He is perhaps most celebrated for his picture the Last Judgment, in the Louvre, where he signally failed to equal Michelangelo. It has been said of him that "he was undoubtedly the greatest French painter before Poussin; and in the grace, moderation and taste he displays, well exemplifies the severer side of the French school."

Toussaint Dubreuil is said to have copied exactly the style of Primaticcio. This servile imitation of Italian art was carried to a still greater extent in the seventeenth century.

PAINTING: THE RENAISSANCE IN FLANDERS. BRUGES SCHOOL: THE VAN EYCKS. (17)

The art of Flanders seems not to have owed its impulse to any foreign influence. The Flemings seem to have begun picturing the life about them in a minute, painstaking way of their own. There is very little known of Flemish art until the fifteenth century. Late investigations are clearing up its obscure history somewhat, and frescoes done in the thirteenth and fourteenth centuries have been discovered. Monumental painting of these periods seems to have been greatly inferior to miniature painting or illumination. These latter were finally done on panels and became larger and larger, but the minute way of working still clung to the painter. We find the earlier Flemish art, then, very exact in detail, and very minute in observation; but it was very often lacking in breadth and mass; and in searching for detail and exactness, the Flemish painters neglected composition and lost sight of the larger elements of line and form. They showed a strong realism, however, in such things as texture and perspective; and seemed to feel air and space better than the earlier Italians. Subjects with the Flemings, as with the Italians, were mostly religious, but they also painted excellent portraits and showed a rare appreciation of landscape in a rather minute way

Allegories were more rarely attempted. The real history of Flemish painting begins with the Van Eycks.

Hubert van Eyck (1366?-1426) was the elder of the two, and very little is known of his life. He lived partly at Bruges and partly at Ghent. The only work remaining by which we can judge of Hubert's style is the famous *Agnus Dei* or Adoration of the Mystic Lamb, painted for the Chapel at Saint Bavon at Ghent. Hubert designed and began it, but upon his death it devolved upon his brother Jan to finish it. Crowe and Cavalcaselle say about his work: "It was the finest picture of the age in Belgium, remarkable for its perfection of technical handling." It was a polyptych of twelve panels, which with their shutters form twenty-four pictures divided into two rows, having five panels in the one and seven in the other. Hubert lived to complete the whole upper part of the interior of the altar-piece, the part containing the Deity, the Virgin, St. John the Baptist, and Adam and Eve. He seems also to have painted on or begun some of the other panels and the central one, containing the Lamb, surrounded by worshipers is in part attributed to him. There is a curious mixture of the mystic, the real and the unreal in these pictures, and as a piece of painstaking and minute workmanship the altar-piece is marvelous.

The God Father, as might be expected, is a failure. (By Crowe and Cavalcaselle this figure is designated Christ.) It is a not very ideal portrait of some one, with a papal tiara on his head. The magnificence of jewels and richly-embroidered drapery is depended on to give a celestial glory. Of all the figures in this altar-piece the Virgin is the finest. With its rich decorative feeling and its magnificent workmanship it is inspired with a most beautiful sentiment, an exquisite depth of feeling. It seems to be at any rate the greatest of Hubert's creations in this altar-piece. The Adoration of the Lamb is composed in a most naïve way, and is distinguished by the same peculiar northern combination of realism with mysticism. Of Hubert's brother,

Jan van Eyck (1390?-1440) more is known. He was in the service of Philippe le Bon,

Duke of Burgundy, as "varlet and painter," acting at the same time as confidential friend and companion, and for these services received an annual salary of one hundred *livres parisis*, two horses for his use, and a "varlet in livery" to attend him. In 1428 Jan van Eyck is heard of in Portugal, where he painted a portrait of Isabel of Portugal, after which he started upon a journey through Portugal and Spain, and, as we have seen, influenced the art of the latter country to some extent. The Duke remained Jan van Eyck's friend through life, stood sponsor to his daughter, and showed him many favors.

In the *Agnus Dei* altar-piece Jan van Eyck shows a power of observation which in many instances surpasses that of his Italian contemporaries. The portrait of the donor, Jodocus Vydts, for instance, is a most wonderful rendering of texture of flesh and robe. The hands in this portrait are marvels of texture painting in wrinkled skin and hard sinews and shell-like nails. What a keen characterization in the head, too! It is interesting to compare the two nude figures in this altar-piece, variously ascribed to Jan and Hubert, with those of Masaccio's Eve and Adam in the Brancacci Chapel, executed almost contemporaneously with these. In these figures by the van Eycks are found a closer study and understanding of detail, of extremities; but they lack the large dignity of conception in Masaccio's figures.

In some of the panels Jan van Eyck again shows the Flemish superiority in a really splendid rendering of horses, armor and garments, and above all in a for that time most marvelous rendering of landscape, although it is too minute. There is too a fine rendering of space and air in these pieces. The Singing Angels and the St. Cecilia and Angels Playing Instruments are beautiful in grace and done with the same exquisite workmanship. In the Angel Announcing and the Mary Praying one sees the peculiar angularity of fold so common in the northern schools. On the whole this altar-piece is the finest work by the Van Eycks. After many vicissitudes it was separated into its different panels, and only the panel containing the Adoration of the Lamb

is now in St. Bavon at Ghent. The two panels of Adam and Eve are at Brussels, and the remaining ones at Berlin. "There are numerous unsigned and undated works—portraits and Madonnas—which it is safe to ascribe to this master on purely artistic grounds. . . . In the Madonna from Autun, now in the Louvre, with the Chancellor Rollin kneeling as donor, the portrait is admirable, the Virgin almost ugly, the child

their full rich coloring. With the Van Eycks began the **School of Bruges**.

Peter Cristus (1400?-1472) was a pupil of Jan van Eyck, of whom Crowe and Cavalcaselle say that he "was no worthy follower of Hubert van Eyck, whose grandeur and simplicity were beyond his comprehension; he was inferior to Jan van Eyck as a draughtsman and colorist, yet as a portrait painter he excelled. . . . What repels us

most in his composed pieces is the vulgar quality of the *dramatis personae*, their awkwardness of build and conspicuous disproportion."



MADONNA FROM AUTUN. JAN VAN EYCK.

pitiable, the scene and landscape quite lovely." (Woltmann and Woermann.)

Although these Flemings lack the breadth and largeness of view of Masaccio, they charm nevertheless by their *naïveté* and wonderful workmanship and their love of truth. To Jan van Eyck has been given the honor of inventing painting in oils. There seems to be some controversy whether he or Hubert invented the process. Oil painting had been done before, but it was the invention of a certain varnish by the Van Eycks which made it practicable. It was by this invention that they made possible

subject of inquiry how it happened that Van der Weyden rose to the high position which he undoubtedly occupied in the esteem of his contemporaries and successors. The answer will be that it was because he appealed to a feeling in the human breast which generally breeds sympathy, and that he delighted to depict subjects in which the sentiment of the masses was naturally enlisted. He was more indebted for the honor he received to the peculiar religious subjects which he chose, than to the perfection of his painting; and it is a matter for serious thought that an artist who did not approach to the

SCHOOL OF BRABANT. (18)

Roger van der Weyden (1400?-1464) was the founder of a new school in Flemish art, the School of Brabant. He was of a different cast of mind from the Van Eycks. His art is stiffer, more angular, more ungainly; and in sentiment he is gloomier and sometimes at first sight repulsive. In color and the rendering of atmosphere he stood far below the Van Eycks. His masterpiece is the Last Judgment, painted in 1443 for the hospital of Chancellor Rollin at Beaune. Crowe and Cavalcaselle remark: "It is a fair

excellence of the Van Eycks should have been more extensively known and have exercised a greater influence than any other master of the Netherlands, that Germany should owe him some of the elements which combined to produce the talents of Schön and Dürer, that Bruges should owe to him its Memling, and Louvain its Dierick Bouts, that the School of Cologne should have derived from him a new character, and that the mixture of the three should have found its incarnation in Quintin Massys, the only original artist of Antwerp in the sixteenth century." Van der Weyden visited Italy, but shows no trace of any Italian influence in his work.

Van der Goes (1430?-1482) seems to have followed Van der Weyden. There is only one authentic picture by him, the *Nativity*, in Santa Maria Nuova at Florence. The center panel of this altar-piece is full of exacting detail, and is marked throughout by the Flemish minuteness. It has none of the fullness and grace of the Van Eycks, and the Child and the Madonna are positively ugly. One of the three shepherds looks like an escaped jailbird. The little angels are peculiarly stiff, with drapery of angularity in fold, and are curiously conventional. The best figure of all is the one of St. Joseph, a capital, although very detailed rendering of a figure.

Justus van Ghent (fl. last half of 15th cen.) was another painter who seems to have followed Van der Weyden. According to Crowe and Cavalcaselle, "he seems to have been an industrious painter, without claims to superiority over the numerous pupils of the Van Eycks." Contemporary with these men stands

Dierick Bouts (1410-1475), Dutch by birth but classed with the Flemings; for in 1450 he settled in Louvain, and his art is Flemish in character. His figures have a peculiarly



JESUS CARRIED TO THE SEPULCHRE. R. VAN DER WEYDEN.

long attenuated appearance, with the smallest amount of shoulders and calves. The solemn visages of his subjects show Van der Weyden's influence, although Bouts treats them with more softness and a gentle seriousness. His color is usually warm and rich, and in his landscape background he greatly advanced on the painting of his time, although he still treats objects in the far distance with as much minuteness as in the foreground. There is also more softness in the cast of drapery than in Van der Weyden's work.

His two greatest works are in the Museum of Brussels. They were painted for the council chamber of the town hall in Louvain, and represent the triumph of justice, as exhibited in the legend of Otho III., who having executed a guiltless courtier on the testimony of his own faithless wife, discovers the truth by the ordeal successfully passed by the wife of the innocent victim, and commits his wife to the flames.

Hans Memling (1425?-1495?) was by far the greatest of this school. Although prob-

ably associated with Van der Weyden in his earlier career, his art seems more akin to that of Van Eyck than to that of Van der Weyden. There is a great deal of grace, sentiment and beauty in Memling's work. His texture painting and landscape rendering fell below some of his contemporaries, but he possessed more refinement than any of them. As a portrait painter he showed great ability to render individuality, and in his portraits his ability to follow line was simply wonderful.

In composition all the Flemings seemed to fall below the Italians, and in Memling is often found an over-crowding of figures and incidents. His *Seven Joys of Mary*, in Munich, is an extreme example; a most naïve conception, where to tell a long connected story is considered of far more importance than pictorial composition. It is a marvelous example of miniature paint-



SS. JOHN AND LAWRENCE. MEMLING.



OTHO III. ADMINISTERING JUSTICE. BOUTS.

ing, of delicacy and craftsmanship in the minute. His coloring is wonderful in its purity and brilliancy and depth. Among single figures his *St. Lawrence*, in the National Gallery, London, is regarded as very charming.

His most famous work is in the Hospital of *St. John* at Bruges. This is the famous shrine of *St. Ursula*, a chest formed like a Gothic chapel, about four feet in length, on which Memling painted scenes from the saint's life. Of these pictures Crowe and Cavalcaselle say: "It would be difficult to select any picture of the Flemish school in which the *dramatis personae* are more naturally put together than in the shrine of *St. Ursula*, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted color. . . . Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish, except the patience and accuracy with which he renders reflections or projections of shadows in burnished armor. . . . The sweet harmony and pleasing serenity of female faces are as grateful to the eye as the dignified character of their carriage and mien."

Of Memling they say: "Without the stern power of Hubert, without the grave and measured force of Jan van Eyck, with less depth of passionate expression than Van der Weyden, he won applause by creations embodying sensitive grace and purity of feeling, at a time when public morality had sunk to a point of degradation which it had not known in more barbarous and remote periods of history."

Gerard van der Meire (1427?-1474?) was one of the two best followers of Memling,

beautifully finished landscapes, which hold in broad masses in spite of minute rendering, and the "gaudy juxtaposition" of color in the draperies of the foreground figures. It is asserted by some critics that the backgrounds are by another hand. It has been said of him that he was realistically horrible in many subjects.

In the sixteenth century there was a gradual change in Flemish art. The schools changed from Bruges and Ghent to the larger commercial cities of Antwerp and Brussels, and the lively commercial intercourse between these cities and Italy brought a decided Italian influence into Flemish painting. The change was brought about gradually; but there was a steady decadence from the beginning of the sixteenth century until the time of Rubens, who restored to it its robust national flavor.



ENTOMBEMENT. MASSYS.

although neither of them had his grace and sentiment. Only one work can with any certainty be assigned to Van der Meire, the triptych in a chapel of St. Bavon at Ghent, representing the Crucifixion, the Lifting Up the Brazen Serpent, and Moses Striking the Rock. He shows Van der Weyden's qualities in stiff figures of meager limbs. The other follower of Memling was

Gheeraert David (1450?-1523), whose style was remarkable for a gloss and polish of surface. There is a peculiar contradiction in his work between the well-colored and

Quentin Massys (1460?-1530), also called Matsys or Metsys. He was the last of the Flemish painters of the older tendencies, and with him begin the new. He is popularly known as the "Blacksmith of Antwerp." The story goes that he fell in love with a painter's daughter, whose father declared that she should marry none but an artist. Massys accordingly studied art, some say under Dierick Bouts, others under Van der Weyden, and became one of the most prominent painters of the period.

There is all the Flemish minuteness in

ANTWERP SCHOOL. (19)

The Antwerp School was the most conspicuous in the early part of the sixteenth century. The founder of the school was



INCRECULITY OF ST. THOMAS. DE VOS.

Massys' work, but it holds with far greater simplicity than the work of some of his predecessors. His masterpiece, the great altar-piece now in the Museum at Antwerp, was originally painted for the chapel of the Joiner's Company in Antwerp Cathedral. Wornum calls it "one of the wonders of its age." The center panel represents the Entombment. The figures of this, contrary to Flemish custom, are of life size, and in the

composition the artist comes up to some of the Italians in the matter of grouping and leading lines. His figures are still somewhat attenuated, but they have far more grace and beauty and are better proportioned than those of Van der Weyden and his followers, and the angularity of drapery has entirely disappeared. The characterization of the heads is wonderful, and Massys almost reaches ideal realism in the head of St. John and the Marys. In spite of being so minutely done, everything holds its place, the background goes back and the different objects occupy their proper planes. A wonderful care and exquisite workmanship mark the whole work. He received the paltry sum of 300 florins, or about \$125, for this great work. Massys painted genre pictures besides, the *Banker and His Wife*, in the Louvre, being a good example. There is almost the Dutch point of view in this picture.

Mabuse (1470?-1541) was a follower of Massys. He was one of the first who went to Italy, and he finally became Italianized in his work. His name was Jan Gossaert, but he is called Mabuse from his birthplace. He was also in England at one time, where he was employed by Henry VII. As long as he followed Massys he was his equal in color and execution, but after his visit to Italy he began to copy Michelangelo and Leonardo da Vinci, and, like all the Italianized Flemings, he lost originality of treatment and composition.

Franz Floris (1518?-1570) was a painter of the Antwerp School much admired in his time. Wornum calls him a painter of unquestionable power, but of very questionable life. One of his most remarkable compositions is the large picture of the *Fall of the Rebel Angels*, in Antwerp. His influence on his pupils was fatal to any native expression.

Martin de Vos (1531-1603) was one of them. One of his best works is the *Incredulity of St. Thomas*, which Wornum ranks a masterpiece of that time. It is almost entirely Italian in character. It is well composed and well modeled. He is a very interesting portrait painter.

Franckens is another pupil of Franz Floris, who painted some allegorical pictures

in a peculiarly confused mixture of the real and the unreal.

Barent van Orley (1491?-1542) was a painter from Brussels, who also did much to introduce Italian methods into Flanders. He is distinguished for carefulness of workmanship and a brilliancy of color which, it is said, he obtained by the use of a gold ground over which he scumbled color. Besides painting on panels in oils and tempera, he made cartoons to be executed in glass. His masterpiece is considered to be the large picture in the Belvedere Gallery at Vienna, in two compositions separated by a shield. These represent the Desecration of the Temple of Jerusalem by Antiochus Epiphanes, and the Descent of the Holy Spirit on the Apostles.

Michael Cocxie (1499-1592) was a pupil of Van Orley. He has been called the Flemish Raphael, but he certainly did not follow that master with any great success. His best work is a copy of the St. Bavon altarpiece by the Van Eycks. It has been said of him that his own pictures are remarkable chiefly as exhibiting the decline of national art in the Low Countries. The Martyrdom of St. Sebastian, in the Antwerp Museum, is one of the best known of his pictures.

Lambert Lombard (1505-1566), also called Suavius or Sustermann, was born at Liège. He studied first under Mabuse, then went to Italy and formed his style upon the Italian painters. Coming back to Liège he formed a school where he had numerous pupils who still further Italianized the art of Flanders. The pictures of Lambert Lombard are very scarce. The Pestilence, and the Shipwreck, in the gallery of the king of Holland, and a Deposition from the Cross, in the National Gallery at London, are noted as his.

Pieter Pourbus (1510?-1584), of Bruges, was one of the best portrait painters of a period which has been designated as the century of portrait painters. Wornum says: "Bruges is rich in fine works of Pieter Pourbus. The Academy has a Last Judgment, by him, with many small figures, well composed, and conspicuous for its fine drawing, in a decided Italian taste, in the spirit of the *cinquecento* and of Michelangelo . . .

there is an unassuming modesty about all his portraits, which are carefully and smoothly finished, though not unpleasantly so."

Antonio Moro (1512?-1578?) was Dutch by birth, but he studied in Flanders and was Flemish in style. He became the best portrait painter of his time in the Netherlands. His style marks the intermediary stage between the style of the Van Eycks School and that of Rubens. He was patronized by Charles V. and King Philip II. of Spain, and later by the Duke of Alva, and he died a rich man at Antwerp.

Among all these imitators of Italian art were some who stood for the Flemish point of view.

Paul Bril (1554-1626) was the best of them. Kugler says of him: "He viewed nature with a fresh eye, selecting her natural and poetic rather than her arbitrary and fantastic features. He was the first to introduce a certain unity of light in his pictures, attaining thereby a far finer general effect than those who had preceded him. His deficiencies lie in overforce, and also in the monotonous green of his foregrounds, and in the exaggerated blueness of his distances." Paul Bril went to Italy, where he greatly influenced the Italian painters in landscape.

The three Brueghels also held to the Flemish point of view in their landscape, and did not try to paint Italian scenes in an Italian way. They are known as Peasant Brueghel, Hell Brueghel and Velvet Brueghel.

Pieter Brueghel (1520-1569), the "Peasant," took his scenes mostly from peasant life. It is said that he joined in many a rustic revel disguised in peasant clothes. He also painted small landscapes, with soldiers and banditti. Buxton says: "There is a coarse humor about his pictures, which if vulgar is better than the insipid productions of his contemporaries."

Pieter Brueghel the younger (1564-1637), or "Hell" Brueghel, is inferior to his father. He received his name from his delight in painting scenes suggestive of the horrors of hell, imps, devils and the like.

Jan Brueghel (1589?-1642?) belongs in point of time more to the seventeenth cen-

tury. He was the "Velvet" Brueghel, and was decidedly superior to his father. He often painted landscape backgrounds to the figures of other painters, Rubens for instance. On the whole, the portrait painters of the sixteenth century of Flemish art were its best. It remained for the seventeenth century to bring Flemish art to its height.



PARABLE OF THE BLIND. P. BRUEGHEL.

PAINTING: THE RENAISSANCE IN HOLLAND. (20)

Dutch painting was very nearly allied to the Flemish in its earlier history. In fact, the Van Eycks led the way and influenced the earlier painters of the Dutch School. We have seen how many painters, Dutch by birth, settled in Flanders and were classed with the Flemings. It was not till the seventeenth century that Dutch art struck out for itself, and then it became one of the most original influences in art.

Albert van Ouwater of Haarlem is one of the earliest names mentioned, and he has been called the founder of the Dutch School. He lived in the early part of the fifteenth century. There is nothing authentic left of his work.

Geertjen van St. Jan (about 1475) seems to have been his pupil. There are two pictures attributed to him in the Vienna Gallery, the Legend of the Bones of St. John the Baptist, and a Pieta.

Jerom Bosch (1460?-1518), also known as Hieronymus van Acken, painted many pictures of weird and fantastic subjects which are known to-day through engravings.

Engelbrechsten

(1468-1533) seems to have received much from the art of the Van Eycks. It is said that he was probably the first artist in Leyden who painted in oils. The three panels, the Crucifixion, the Sacrifice of Abraham, and the Lifting of the Brazen Serpent, in the town hall of Leyden, are said to be authentic works by him.

Lucas van Leyden (1494-1533), Engelbrechsten's

pupil, was the foremost painter of the Dutch School in this period. He is perhaps better known as an engraver than a painter, and his now rare engravings are highly valued. He was a personal friend of Dürer, whose engravings his work somewhat resembles. He is said to have had a reputation as early as his twelfth year both as an engraver and as a painter. At that age he painted a picture in tempera of St. Hubert, for a citizen of Leyden, who was so astonished and delighted that he gave the youth one gold piece for each year of his age. Lucas lived like a prince and entertained his friends lavishly; and, it is said, ruined his health by dissipation.

His work was first Flemish in character. Then he began to show an indication of the peculiar Dutch spirit which was to appear later in Dutch art. The *La Dame de la*

Madeleine, in Brussels, shows this. Later in life he became influenced by Italian work, and the *La Vergine Orante*, in the Palazzo Spinola, Genoa, if it is genuine, shows the peculiar grace and softness of Italian art with very little left in it of the Dutch spirit. Wornum says that Lucas' greatest excellences lay in his coloring and his aerial perspective.

In the sixteenth century Dutch artists imitated Italian types. They were probably influenced in this by the Flemish painters of Antwerp.

Jan van Schoreel (1495-1562) was the leader of the movement. He studied first under Mabuse at Utrecht and Albrecht Dürer in Nürnberg. His earlier work is so German in spirit that it has often been attributed to Dürer. Later he went to Rome and studied the works of Raphael and Michelangelo, and his pictures of this period are decidedly Italian in character and form. He returned to Utrecht and there opened a school, thus introducing Italian art into Holland. He is said to have been an accomplished linguist, poet and musician as well as a painter. He had a large following of pupils whose work was Italian in character and lacked originality.

Heemskerck (1498-1574), or Marten van Veen, shows in some pictures a coarse mixture of Italian and Flemish traits. His *Burial of Christ*, in the Brussels Museum, is an example. The two figures in the side panels of this altar-piece are clad in marble drapery, and are throughout marked by a weak imitation.

Cornelis van Haarlem (1562-1638) was one of the more prominent men of this period of imitation, a man who lost all native traits and imitated the forms of Michelangelo and Raphael with a certain coarseness of his own, as is shown by his *Massacre of the Innocents*, in the Museum of Amsterdam.

Steenwyck (1550?-1604) was a man of this period who painted architectural pieces in a very elaborate manner. "He is distinguished for his Gothic interiors of churches and other buildings, sometimes with candlelight effects, in which the figures were sometimes inserted by Velvet Brueghel" (Wornum). There were many other men

of this period, but they are less important than these before mentioned.

PAINTING: THE RENAISSANCE IN GERMANY: COLOGNE SCHOOL, SAXON SCHOOL. (21)

The art of Germany in the fifteenth century seems to have received its impulse from that of the Flemings. The development of painting seems to have been slower in Germany, the old was clung to longer, and the work of the earlier period shows a singular struggle to throw off the fetters of old traditions. The art of the fifteenth century neither reached the new nor did it completely emerge from the old. The Germans lagged behind the Flemings, too, in the matter of landscape and perspective renderings. The science of the human figure was not known as in Italy, and it is surprising to find how well the greater masters of earlier German art understood the figure from simple external observation.

In studying the painting of Germany one must remember that it owes much of its character to the art of engraving. There was not in Germany, as was the case in Italy, the encouragement of great public decorations, by which an artist might reach the multitude. Therefore, upon the discovery of printing, engraving was eagerly resorted to by the German artists, so that by its aid they might show their ideas abroad. Hence nearly all the earlier painters were engravers, and their painting shows the influence of this mode of expression. The line of the engraver, the sharp and the rather minute are prominent features of German painting.

"'No Medici smiled on German art,' said Schiller with truth, and it does the German artists of the period the greater honor that they should have been able, unpatronized and unaided, to take a foremost rank. The German emperors Maximilian I. and Charles V. appreciated art highly no doubt; still 'the last of the Knights' favored it only so far as it could promote his fame, and Charles V. encouraged chiefly foreign artists. Some

German princes patronized native art—The Elector Frederick the Wise, John Frederick the Constant of Saxony, Cardinal Albert of Brandenburg, and Duke William of Bavaria—but few in comparison with the long list of Italian princes whose love of art was proverbial. German cities again were far behind the Italian municipalities as patrons of art. Four years before his death Dürer wrote to the Town Council of Nuremberg: 'In the thirty years during which I have lived in this city I have not earned five-hundred gulden, truly a small and ridiculous sum.' And Dürer certainly included private commissions in this sum; for these were on the whole more frequent than orders from the authorities. Altar-pieces were ordered by wealthy patricians for the benefit of their souls, and portraits for the maintenance of family traditions, rather than from any care for art. The love of beauty was swamped by abstract theological discussions, and though it can hardly be said that the Reformation of which Dürer, Holbein, and Cranach were adherents was baleful to art, it lost much influential patronage by the suppression of religious foundations. Besides this, art in Germany was directed by the development of the national style of architecture into a different channel from that which it took contemporaneously in Italy. In a southern climate fresco-painting found its use and opportunity in public buildings, and the art assumed a monumental and public character, only condescending, as it were, to easel work; while in Germany, where Gothic architecture with its broken surfaces still prevailed, wall-space was rarely available for painting; and the instincts and habits of the people also led them to develop their tastes for private enjoyment rather than for public display.

"One direct result was that artists sought to disseminate their works widely in the form of engravings; the delicate manipulation needed for this class of work reacted on painting, and although easel-painting went through a parallel and independent development, as it did in Italy, the more popular arts of reproduction to a great extent filled the place in the life of the people which mural decoration held in the south. A

greater contrast can hardly be imagined; it is one of the most remarkable facts in the history of art. In treating of German art, engraving must be regarded as of equal importance in every respect with oil or tempera-painting. It is in striking confirmation of this fact that engraving on copper was less practiced in those towns of Southern Germany, where wall-painting in the houses was treated with as much success as in Italy; while wood-engraving, as an adjunct to book-printing, was as thriving in these towns as in other parts of Germany.

"Without engraving, the Renaissance in Germany would have left comparatively little for us to study. It is in the prints which abound that we find a genuine record of the life, costume, and manners of the German people, and a faithful reflection of their intellectual and spiritual struggles, of their nature and their moods."

The **School of Cologne** seems to have been the important center of German art when the impulse of Flemish realism reached it. **Meister Stephen** (fl. 1450), or Stephen Lochner, was one of the first to feel this influence. There are two celebrated pictures by him. One is the Madonna in the Rose-arbor, in the Cologne Museum, and the other the famous altar-piece, the Dombild, in the Cologne Cathedral. They show besides the Flemish influence a strong national flavor. "The 'Dombild,' which has been favorably compared with the masterpieces of the Van Eycks, is a triptych, . . . The figures are all painted on a gold background, and the green foreground with its many flowers seems to anticipate the rich colors of the oil-painters of Flanders." (Buxton) Of the figures in this picture Wornum says: "The principal figures are excellent for their time. They are small life-size, and well planted, and the heads are good, but pale in color; the draperies are well cast and carefully painted." The Madonna in the Rose-arbor is a charming picture with a quaint mingling of the Gothic sentiment and grace and unreality with the realism of the new period.

This Gothic sentiment is seen to be still further modified and encroached upon by Flemish realism in the works of the un-

known master of this school, the so-called **Master of the Lyversberg Passion** (fl. about 1463-1480), whose works may be seen in the Cologne Museum. He belonged to the so-called **Westphalian School**, which was closely allied to that of Cologne.

Lucas Cranach (1472-1553) was a master of the Franconian School who settled in Saxony and there formed the **Saxon School**. The school was of short duration, for it begins and ends with Lucas Cranach and his son. Lucas Cranach the elder was successively the court painter to three electors, and he was so attached to one of them, John Frederic the Magnanimous, that when that prince was taken prisoner by Charles V. at Mühlberg, he preferred sharing with him his five years' captivity. So the story goes, although now it is discredited. Cranach was Luther's friend, and painted several portraits of him.

Cranach's style is a combination of the grotesque, the ugly and the naïve, and still he is very interesting. His drawing of the nude figure, and he is very fond of using it, is very crude. He has, for instance, to disjoint the anatomy of the foot entirely to get all the toes in, and the proportions of the figure are not always of the best, but still there is some grace in his work. His fantastic, humorously grotesque style is shown to perfection in the Fountain of Youth, in the Berlin Museum. Buxton writes: "From his primitive style of drawing, combined with his German *naïveté* and want of perception of the beautiful, his Eves and Venuses sometimes present a most comic appearance; especially when, as is occasionally to be seen, he crowns these otherwise unadorned beauties with a large crimson velvet hat!" One of his most representative works is the Crucifixion, in a church at Weimar. Here he has introduced himself and his friend Luther. The artist is being struck by a stream of blood which flows from the pierced side of the Savior. His portraits are hard and coarsely drawn, but they have a tremendous individuality about them.

Lucas Cranach the younger (1515-1586) has had many of his pictures attributed to his father. He was a weaker painter than

his father, and had less individuality, but perhaps a little more grace.

FRANCONIAN SCHOOL: DÜRER AND OTHERS. (22)

The most important painter of the fifteenth century in the Franconian School was **Michael Wolgemut** (1434-1519). He seems to have been a very unequal painter, who at times could produce works of quiet power and dignity, but whose pictures are often ungainly, lank, and very harsh in drawing and expression. "Such works as are attributed to him are conspicuous for the prevailing ugliness both of feature and of limb, which seems uniformly to characterize the German painters of this period; passion being expressed by distortion; as if they had an especially ill-favored people for models; though this idea is not conveyed by the works of sculpture of this period. . . . His masterpiece is considered the Peringsdorfer altar-piece, originally in the church of the Augustines at Nürnberg; now in part in the Moritz Kapelle there." (Wornum) To Wolgemut belongs the honor of being the master of the greatest painter of German art, the painter who brought it to its height as an expression of national life, spirit, thought and originality; and in whom the sixteenth century saw its chief leader. This was

Albrecht Dürer (1471-1528). The Germanic mind had in him a complete exponent. In him the studiously inquiring, the carefully painstaking, the minutely observing were combined with the poetically felt and the fantastically conceived. All the mysterious, deep and shrouded, the mystic and the elusive are combined with the most minute realism. They seem a contradiction, but are true of the northern mind, and Dürer exemplifies them perfectly. He fell below many of his Italian contemporaries in several respects. He was not so broadly grand as they, his ideas were not put forth with such singleness and artistic simplicity; but, nevertheless, he holds one with tremendous interest, and never fails to make one feel deeply.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps*, unrivaled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, with the exception perhaps of Adolph Menzel at the present day. Wherever there are or will be students and lovers of art, there must be a great majority in whom instinct and intellect will be stimulated by the study of the works of Dürer, whether as painter, engraver, philosopher, author, or merely as simple burgher citizen of Nuremberg. . . . Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart." (Lionel Cust) It was indeed in his engraving that Dürer's peculiarly fantastic and mystic bent seemed to unfold itself best; and his power to tell so much with so little—so simple a medium—is wonderful

The strain of the strangely passionate, the intensely felt in his work may perhaps be attributed to the Hungarian blood in his veins. His father was a Hungarian who settled at Nürnberg as a goldsmith; and in that city Albrecht was born on the 21st of May, 1471. He showed his talents for art early, and at the age of fifteen was apprenticed to Wolgemut for three years. His earliest known work is a portrait of himself drawn with the silver point. This was done when he was only thirteen, and shows an amazing power of observation and draughtsmanship for one so young. Being one of many pupils, it is very uncertain how much personal instruction he received from Wolgemut; but he says himself that, "God lent me industry so that I learnt well; but I had to put up with a great deal of annoyance from his [Wolgemut's] assistants."

There is a steady, slow progress visible in Dürer's art from the very beginning. The hard angularity of Wolgemut, especially in drapery, clings to him for a long time; but it gives place finally to a strong sweep of line and broadness of mass. It was his deep, arduous and continual study which ever improved his work. "He was a simple, earnest, industrious artist, always work-

ing towards an ideal, which he never considered himself to have attained." (Cust)

Dürer's apprenticeship to Wolgemut ended in 1489. It was the custom after the "Lehrjahre" to enter upon the "Wanderjahre," thus to broaden by learning what was being done in other places, and it seems that Dürer spent part of the time in Schöngauer's school for engraving in Colmar, and part of the time in Venice, although the latter has been very often denied. At this time the Bellinis were at their height in Venice, and it is known that Dürer had some intercourse with Giovanni Bellini. Here he also came into close contact with the Italian painter and engraver, Jacopo dei Barbari, known as Jacometto, who was the first to introduce to him the proportions and measurements of the human body as a subject for study. Dürer has in fact recorded that when Barbari first showed him the male and female figure drawn according to measurements, he would rather have had it explained to him than to have received a kingdom. The proportions of the human figure became after that a source of passionate study to Dürer.

He returned in 1494 to Nürnberg, where he took to himself a wife, who, it is said, brought him as a dowery two hundred florins, but with whom he found more than two thousand unhappy days. There was not the opportunity to paint in Nürnberg that the painters in Italy found in their cities. A town of rich burghers, whose purse strings were always pulled tight, it gave no public commissions of any worth, and so we find Dürer depending mostly on his engraving for the support of himself and his family. He became quickly known through his work in this art, both in the North and in Italy; and when he again visited Venice in 1506 his fame was fully established there, where he was shown every honor by some, as well as many petty jealousies by others.

Giorgione and Titian had now brought a new glow and life into Venetian art, and Dürer must have appreciated the vast advance since his first visit. Buxton says: "Doubtless he learnt much from the works he saw, and the criticisms which he heard,



MADONNA OF THE BURGOMASTER MEYER. HOLBEIN. (SEE PAGE 425.)

but, fortunately for his country, he could go to Italy without becoming a copyist. Giovanni Bellini paid him especial honor, and Dürer tells us that he considered Bellini the best painter of them all! The great master must have felt thus early that he was almost without honor in his own city. Nürnberg did not appreciate its greatest son. We find Dürer writing to his friend and gossip, Pirkheimer: . . . that in Venice he meets with many pleasant companions . . . who bestow on one much honor and friendship. Here, he says, he is a gentleman, but at home a parasite. How I shall freeze after this sunshine!"

But Dürer loved his native town too well. He refused an offer by the Venetian government of two hundred ducats a year to remain with them, and in one year he was back in his native town working as faithfully as ever, without the encouragement so greatly his due. He even refused an offer of three hundred florins and free lodging at Antwerp, and he complains later to the town council of his beloved city that whilst he had been offered these liberal sums by the people of other cities to dwell among them, his own city had not given him five hundred florins for thirty years of work.

Maximilian appointed Dürer his court painter, but nearly all the reward that the painter received for two years' work was promises. He was also afterwards appointed court painter to Charles V., and Christian II., king of Denmark, sat to him for his portrait and showed him every mark of honor and appreciation. This was on Dürer's third journey away from Nürnberg, when he visited the Netherlands and was fêted and honored by the painters there.

"Of Dürer's wood-cuts the best known are the Apocalypse, the Life of the Virgin, and the History of Christ's Passion; of his copperplate engravings, St. Hubert, St. Jerome, and the Knight, Death and the Devil, . . . in which we see what Kugler calls the most important work which the fantastic spirit of German art has ever produced. The weird, the terrible, and the grotesque look forth from this picture like the forms of some horrible nightmare." (Buxton) Lionel Cust says of this picture: "The engraving shows

the Christian, clad in the armor of faith and courage, riding to his goal, conscious of, but undisturbed by, the menace of death or the horrible suggestions of the devil." There is a splendid energy and vigor displayed in the drawing of both the knight and the horse in this picture, and the engraving renders textures with wonderful power. The St. Jerome is a most beautiful rendering of a cheerful, quaint interior with the bright warm sunlight streaming in through the windows. There is a quaint earnestness



KNIGHT, DEATH AND DEVIL. DÜRER.

and strenuousness about the old saint which charms with deep power.

In strong contrast to this picture is one of Dürer's most famous engravings. This is the *Melancholia*. It was done directly after the death of Dürer's mother, and Lionel Cust says: "The blow has fallen, and his mother was no longer alive. In his engraving all is dark and gloomy. 'Vanity of vanities, all is vanity,' dreams Melancholy. 'What use are wings, what worth the crown of bays, what avails it to build, to measure, to level, to weigh, to solve problems of



CHRIST ON THE CROSS. DÜRER.

mathematics, alchemy, or philosophy, when the only end is nothing? Night and eternal sleep is all that mankind has to look forward to in this life.' The rainbow is the only note of hope in the composition, while the comet seems to denote the existence of another world beyond human comprehension." It is full of strange power, this engraving, but pictorially it fails; for it is sadly confused in composition and an explanatory text must go with it.

In many of his engravings, however, Dürer reaches the pictorially sublime. That one figure, the Man of Sorrows, in the Small Passion, is tragic in its tremendous power of pathos. The Christ Driving out the Money Changers, in the same series, is marked by a grandeur and dignity and a well-designed and simple composition.

Most of Dürer's paintings are to be found in Germany, but there are some in Madrid, Vienna and Florence. The Portrait of Himself, in the Munich Pinakothek, is an instance of his almost more than photographic minuteness. Every hair almost seems to be painted separately, and there is an infinite following of the least detail in the face; still how well, after all, it holds in

mass, and what a depth of personality and soul is in it! How much preferable this minuteness to the weak generalization of the Eclectics in Italy! However, Dürer is great in spite of his minuteness, not because of it.

The same year in which he painted this picture (1500), he painted the Burial of Christ, also to be found in the Pinakothek, Munich. In this there is more success in the grouping than in some of his earlier works; there is less confusion, and the elements of the composition are kept clear. The drapery under the figure of Christ is also done with more breadth and less angularity of fold. The long-limbed, blood-streaked form of Christ is pathetic, nay almost gruesome, in its tortured appearance. There is no suggestion of victory in that death. This picture, like so many of Dürer's earlier ones, was done with the help of the assistants of his studio, and is therefore unequal in execution.

Among Dürer's most important works are the Adoration of the Magi, in the Uffizi; the Nativity, in Munich; several portraits in Berlin; Adam and Eve, in the Pitti Gallery, Florence; the Crucifixion, in Dresden; the four Apostles, St. John, St. Peter, St. Paul and St. Mark, in the old Pinakothek, Munich; and the Adoration of the Trinity, in the Belvedere Gallery, Vienna. In the Adam and Eve, in the Pitti Gallery, Dürer has created the finest types of the nude produced by any of the northern masters. His study of the human form which he had pursued so diligently after leaving Venice, by continuous observation and drawings from the nude in the public baths of Nürnberg, shows itself fully here. They have the ideal grace and beauty of the best Italian works, and, as Lionel Cust observes; "are not unworthy of being compared with such voluptuous rendering of the nude, as the 'Adam and Eve' by Palma Vecchio in the Brunswick Gallery." There is no more suggestion of the northern hardness and cramped ugliness here, Dürer has entirely freed himself from the accidental and the ugly.

Dürer availed himself also of his study of the human figure in the composition depicting the legend of the Ten Thousand

Martyrs, who were slain by the Persian king Shahpour II. Here Dürer has "described on a panel of about a foot square every conceivable kind of torture; these horrors are witnessed by two figures which represent the painter himself and his friend Pirkheimer. The difficulty of treating such a subject is immense; the execution, finish, and coloring of the picture are marvelous." (Buxton)

In the Crucifixion, of the Dresden Gallery, can be seen still further Dürer's complete freedom from the ugliness and horror of the style of Wolgemut. If we compare this picture to the Deposition, in Munich, we are struck at once by the greater artistic feeling and the greater dignity of treatment in the Crucifixion. The pain and agony of death is in this face and figure, but it is not gruesome like the former, for it has the dignity and beauty and resignation and a hint of the victory befitting the God-man. The nude body is treated with none of the ugliness of the older picture. The coarse, ugly extremities and ill proportions are all gone; and although the figure is thin, it has not the horribly starved, attenuated appearance of older German figures. "It may be doubted whether any painting of the Italian or any other school can rival this little panel painting, only seven and one-half inches high by six inches broad, in intensity and nobility of expression, in truth and precision of drawing, and in charm and richness of color. Executed like a miniature painting, it is as large in conception and rendering as an altar-piece of Bellini or Raphael. The body of the Savior hangs relieved against a

dark and sullen sky, which breaks behind the foot of the cross into a low sunset horizon reflected in a deep-blue lake bounded by the purple hills in the shadows of evening. A few thin trees help to accentuate the solitude and pathos of the situation. Small as the painting is, it can never fail to impress, and it may be regarded as the high water mark of Dürer's painting." (Lionel Cust)



ADORATION OF THE TRINITY. DÜRER.

The Adoration of the Trinity, in the Belvedere Gallery, Vienna, is one of Dürer's grandest conceptions. This is in grandeur of line and mass equal to the pictures of the greatest Italian masters; and in fact it suggests, without in any way being like, the Divine Inspiration, in Raphael's Stanza della Segnatura at Rome. "The Holy Trinity floats in the air suspended by choiring angels, and adored by tiers of saints, who float around and below the divine group. Below lies, radiant in evening light,



SS. JOHN AND PETER. DÜRER.

an exquisite view of a land-locked lake with wooded hills, . . . on one side of which stands the painter holding a tablet with an inscription. . . . It is one of the noblest pictures ever painted." (Lionel Cust)

In the *Four Apostles*, or *Four Pillars of the Church*, or *Four Temperaments*—for they are known by these various names—Dürer has reached the grandeur and simplicity which in later life he longed for and strove to express. Melancthon, who was Dürer's friend, says of him that, "Dürer, the painter, a man of remarkable talent and virtue, was wont to say that, when young, he liked bright and florid pictures, and could not help delighting to see the brilliance and variety of the coloring. But later, when he came to look upon nature as an old man, and endeavored to get a closer view of her native face, he began to understand that the greatest glory of art lay in her simplicity. And as he could not wholly attain to this, he said that he had ceased to admire his own works, as he had once done, but that now he groaned when he looked on his paintings and thought of his own deficiencies".

The Apostles are supposed to have been painted in 1526, and the simplicity Dürer longed for is certainly here. They are grand, mighty figures, and treated with a breadth in line and form and drapery that places them with the immortal creations of Raphael and Michelangelo. The figure of St. John especially is one of the grandest and noblest figures of all art.

Illness and anxiety seems to have blunted Dürer's creative powers towards the end of his life. He suffered from a malady of long standing, and died peacefully on the 6th of April, 1528. His faithful friend Pirkheimer said about him that, "he united every virtue in his soul—genius, uprightness, purity, energy and prudence, gentleness and piety." "He was one of the great pioneers of art. Before him, little or nothing had been done north of the Alps to make art a factor in popular life. There is probably no branch of the fine arts which has not been affected in some way or other by the fact of Dürer's existence. Of how many artists can it be said that they left an impress on the whole

subsequent history of art, and that they remained beacon lights or milestones by which the course of true art can be followed with the certainty of arriving at some definite conclusion? Giotto, Signorelli, Michelangelo, Raphael, Leonardo, Rubens, Titian, Velasquez, Rembrandt, Turner; it is among these names that that of Dürer will rank forever in the history of the world." (Lionel Cust)

Dürer's influence was far-reaching, and he had many followers who copied his style. Especially was this true in engraving.

Schaufelin (1490?-1540?) was so close a follower that many of his works have been attributed to Dürer. **Hans von Kulmbach** (—?-1522) is said by Kugler to be "one of the most pleasing of Albrecht Dürer's scholars." He was a painter, who, although not a great creative mind like his master, had perhaps more feeling for the purely beautiful. His work shows a strong leaning towards Italian methods.

There were several lesser followers of Dürer's style, who were painters as well as engravers, and who, from the smallness of their engravings, have been called the "Little Masters." Among these are **Albrecht Altdorfer** (1480?-1538), who was also an architect, but he was perhaps too original to be called a follower; **Barthel Beham** (1502-1540), whose style has been designated as coarsely realistic; **Sebald Beham** (1500-1550), who possessed "great powers of invention, and sometimes used them without much care for delicacy or decency"; **Pencz** (1500?-1550), who studied the works of Raphael and finally imitated him; **Heinrich Aldegrever** (1502-1558), who imitated Dürer so successfully that he received the name of "Albrecht von Westphalen"; and **Jakob Bink** (1490?-1569?), who was appointed painter to Christian III. of Denmark, but who was more an engraver than a painter.

SWABIAN SCHOOL. AUGSBURG SCHOOL. (23)

To the **Swabian School**, which includes a number of painters located at different places like Colmar and Ulm, be-

longs the greatest master of the fifteenth century in Germany. This was

Martin Schöngauer (1446-1488), or Martin Schön. He was called "Der hübsche Martin" by the Germans, "Bel Martino" by the Italians, and "Beau Martin" by the French, because of the beauty of his works. He seems to have been a pupil of Roger van der Weyden of the Flemish School, but he was thoroughly original and German in his work. In him is found a decided deviation from the old and accepted, from the traditions of the old Church; the spirit and life of the Reformation shine out from his work. That spirit of the fantastic, which so often seems to break forth in German art, frequently comes out to the full in him. He is perhaps better known as an engraver than as a painter. In fact, he commenced life as a goldsmith and engraver, and afterwards became a painter. He was born in Ulm, but settled in Colmar, and became the head of a school there.

His pictures, which are rare, have the hardness of the engraver's line with a brilliant coloring besides.

Of the works attributed to him the best are a Virgin and Child, forming an altarpiece at St. Martin's Church in Colmar, the St. Antony, in the Museum of Colmar, and the Death of the Virgin, now in the National Gallery at London.

Buxton says: "There is a valuable collection of Schöngauer's prints in the British Museum, where the marvelously beautiful rendering of his female figures proves his right to the title of Beau Martin. But apart from the beauty of his figures, we find a weird, unearthly, almost grotesque spirit in some of his works, which was quite unknown to the strict painters of religious art before the Reformation."

Bartholomäus Zeitblom (fl. 1484-1516) was a supposed disciple of Schöngauer, but no traces of the new spirit in that master's work are to be found in Zeitblom. He was a rather poor draughtsman, but his painting had a solidity quite remarkable for his age, and he rendered drapery well.

Martin Schaffner (fl. 1500-1535) is a painter of this same Swabian School in the sixteenth century who seems by his grace-

ful and free compositions to have studied in Italy. Till within comparatively recent times he was unknown, his monogram, an S on an M, having caused his works to be ascribed to Martin Schön, although Schaffner is much larger in style.

As an outgrowth of the Swabian School came the **School of Augsburg**. This was brought into great prominence in the sixteenth century by Holbein, who, after Dürer, is the greatest name in German art. The full Renaissance feeling came forth here at Augsburg in simpler and more telling compositions and in less angularity of drawing.

Hans Burckmair (1473-1531) was the founder of the school. He was a pupil of Schöngauer in early life, later came under Dürer's influence, and finally under that of Italian art, in which style his best composed and freest work was done. He was a rather good colorist, and seemed particularly able to give the effect of motion. He is perhaps best known by his series of wood cuts representing the triumph of the Emperor Maximilian, a continuous procession rendered on more than one hundred plates. These are really remarkable for their prolific invention and their fine execution.

The Holbein family, however, are the strongest painters of this school. There were four of them.

Hans Holbein the Elder (1460?-1524) was the father of the great Holbein, and his fame was so far overshadowed by that of his son that pictures now known to be by the elder Holbein were, until recently, attributed to the younger. Schöngauer seems to have been his first master, but he was also influenced by the Flemish painters and those of Cologne. Later he seems to have followed Italian methods.

The Saint Sebastian altar-piece in the Munich Gallery was until recently ascribed to the younger Holbein, but it is now conceded to be by the elder and proves him to have been a painter of a good deal of grace and feeling for the swing of line. He had a great power of rendering the characteristics of the human face, and this gift of portraiture descended in a wonderful measure to his famous son.

AUGSBURG SCHOOL:—Continued.
HOLBEIN.(24)

A **Hans Holbein the Younger** (1497-1543) is the greatest of the family, and after Dürer stands as the greatest representative of German art.

He is the first painter of the Reformation; for to Dürer clings still some of the medieval, the Gothic, while the Renaissance feeling is supreme in Holbein. He is not so mystical, so fanciful, so deep as Dürer, neither does he have his lofty thoughts; but he has a more pictorial feeling in general, more of the objective in his work, and the manifestation of the ordinary world around him suffices him as a subject. Then, he is generally simpler in composition, putting forth what he has to say in a clear pictorial manner. As a draughtsman—in the ability to follow a line in all its qualities, as it glides over a bone here or a fleshy part there; in the ability to model and indicate planes with the surest and most exquisite feeling, he stands second to none. It is this that makes him a portrait painter worthy of a place with the very greatest. His power of characterization is so keen, so sure, that his portraits live with a presence and personality unmistakable. He succeeds entirely in keeping his own personality in the background, and places his sitters before us with an entirely unbiased objective truth. "He looked out with serene eyes upon the world around him, accepting nature without pre-occupation or afterthought, but with a keen sense of all her subtle beauties, loving her simply and for herself. As a draughtsman he displayed a flow, a fullness of form, and an almost classic restraint which are wanting in the work of Dürer, and are, indeed, not found elsewhere in German art. As a colorist, he had a keen sense of the values of tone relations, a sense in which Dürer again was lacking; not so Teutonic in every way as the Nuremberg master, he formed a link between the Italians and the German races. A less powerful personality than Dürer, he was a far superior painter. Proud may that country be indeed that counts two names so great in art." (Leighton)

He and his brother Ambrosius worked

under his father until 1516, and there is no doubt that the sons helped their father on his pictures. A book of sketches, by the younger Hans, done while in his father's studio (preserved in the Berlin Museum) shows him to be even then a better draughtsman than his father. In 1515 the two brothers went to Basle, where Hans Holbein found his powerful patron Jacob Meyer, who gave him the commission for one of Holbein's greatest works, the Meyer Madonna. In 1517 Holbein left Basle for two years, which he spent in travel. He is then supposed to have visited Italy. Returning to Basle again, he met the learned Erasmus with whom he formed a friendship, and for the illustration of whose work, *Praise of Folly*, he made a number of sketches. "The illustrations of this famous satire were as deservedly popular as the work itself. . . . The book went through twenty-seven editions during its author's lifetime, and Holbein undoubtedly deserves an equal share of its popularity." (Cundall)

But for the patronage of Meyer, however, Holbein would have received few commissions of any value in Basle. He seems chiefly to have been designing for stained glass, decorating furniture, and illustrating books. His best illustrations are perhaps the drawings for the *Dance of Death*. In this series of drawings, "the whole point is in the malicious pleasure with which Death beholds the consternation of his victims; pope, emperor, preacher, nun, are alike unready for his coming; rich and poor, young and old, make the same desperate, vain resistance. The drawings must have been made sometime before 1527, for in that year Hans Lutzberger, their engraver, died, leaving his work unfinished, and for more than ten years the publication was delayed, it being impossible to find a wood engraver competent to render the action and the expression of the tiny faces. The dramatic feeling, the raciness, the grim humor and abundant fancy of these little masterpieces, as well as the extreme care of their composition and drawing, prove that Holbein must have thrown himself heart and soul into their composition." (Robinson)

Among Holbein's paintings the earliest

known are the *Last Supper*, a *Flagellation*, and the *Portraits of Jacob Meyer and His Wife*. These are all in the gallery of Basle. It was for the walls of the Rathhaus at this town that he later painted frescoes of which only fragments remain. These are now in the Museum at Basle, as well as an altar-piece, painted at the same date, containing eight scenes from the Passion. The latter pictures are full of strong, passionate scenes. In the altar-piece in the Cathedral of Freiburg is a most marvelous rendering of light which streams from the form of the Divine Child. In 1522 he painted another of his most important paintings, the *Madonna of Solothurn*, now in a gallery at Solothurn. This is marked by a decided Protestant feeling; the Madonna is a sweet mother of this earth.

His most famous religious picture is the *Meyer Madonna*, in the Museum of Darmstadt. In Dresden there is a free copy of this picture by an unknown painter, and it was by that the world knew Holbein's Madonna. A controversy, which lasted for years, was waged as to which picture was the original, but in 1871 it was settled conclusively in favor of the Darmstadt picture. This has been called the "First Protestant Madonna." Lübke says about it: "In this work Holbein appears as one of the first among the painters of simple votive pictures. It is not the ravishing force of lofty beauty, not the spirited nobility of important characters, but the fervid devoutness and genuine sentiment which will always endear it to all hearts." This Madonna is indeed a wonderful rendering of a graceful, superb figure, and the dignity of pure, earthly motherhood. (See the cut, p. 425.)

It is perhaps most as a portrait painter that Holbein is known. And it was his fame as such which brought him to England in 1526. Here he lived the rest of his life with the exception of a short visit to Basle. He brought letters with him from Erasmus to Sir Thomas Moore, and received through that person many commissions for portraits. Ten years after his arrival he was made court painter to Henry VIII., with a salary of thirty-four pounds a year, and rooms in the Palace. Among Holbein's portraits the

most important are: Morett, the Jeweler of Henry VIII., now in Dresden; Georg Gyze, in Berlin; Nicolas Kratzer; Anne of Cleves; Sir Thomas Moore; Erasmus,



PORTRAIT OF MORETT. HOLBEIN.

and Sir Richard Southwell, in the Louvre, Paris; Wife and Children, in Basle; and Christina, Duchess of Milan, in the National Gallery, London. The last is a marvel of

beauty in well placed spotting and in its exquisite simplicity of rendering. "Both paint and painter are forgotten in looking at a work like this; you see only the incarnate spirit, and feel its very sphere. Though the woman is really not beautiful, her expression is fascinating in the highest degree. The rich brown eyes, with the yellow ring immediately around the pupil, seem to admit you to the secrets of her thoughts, and the full pouting lips irresistibly command admiration." (Wornum) The portrait of Hubert Morett was for many years attributed to Leonardo da Vinci. It has not the simplicity of the Christina, but it shows Holbein's marvelous fidelity to nature combined with his unerring artistic taste.

"Hans Holbein's death, like his birth and life, is enveloped in mystery. All that we know is that in the year 1543 the plague again attacked London, that on the 7th of October he made his will, and that on the 29th of November he was already numbered with the dead. And so without a sign, with no word to note the day or manner of his death, or the place of his burial, the great painter, whose work is so well and whose character is so little known, passes silently from the pages of history." (Robinson) The glory of German art passed away with Holbein. After him it slumbered and did not awaken into national life and an expression of native thought until the present century.



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